DOCUMENT RESUME

ED 144 287 EC 102 231

TITLE	How to Plan and Carry Out a Successful Public Awareness Program on Child Abuse and Neglect.
INSTITUTION	National Center on Child Abuse and Neglect (DHEW/OHD), Washington, D.C.
REPORT NO	(OHD)76-30089
PUB DATE	76
NOTE	99p.
AVAILABLE FROM	National Center on Child Abuse and Neglect, Children's Bureau, Office of Child Development/Office of Human Development, (DHEW), Washington, D.C. 20201
EDRS PRICE	MF-$0.83 HC-$4.67 Plus Postage.
DESCRIPTORS	*Agency Role; *Child Abuse; Community Support; Information Dissemination; Mass Media; *Neglected Children; *Prevention; *Program Development; *Public Relations; Resource Guides

ABSTRACT

Intended for public and private agencies working in the field of child abuse and neglect prevention and treatment, the manual is designed to assist those responsible for creating public understanding of the problem of child abuse and neglect. Chapters cover the following areas: the value of a public relations program; planning and budgeting a public relations program; implementing the program (including dealing with the news media, writing the news release, and enlisting the support of other community agencies and groups); taking action when a child abuse tragedy occurs in the community; and evaluating the program. Also provided are a list of resources (books, films/filmstrips, slide presentations, radio/TV spots, child abuse and neglect organizations, and advertising and public relations organizations) and a glossary of terms. In addition, reduced photographs of sample brochures, posters, and newspaper advertisements are given. (SBH)

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ED144287

How to Plan and Carry Out A Successful Public Awareness Program on Child Abuse and Neglect

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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Children's Bureau
Office of Child Development/Office of Human Development
U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
DHEW Publication No. (OHD) 76-30089

EC102231

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I. INTRODUCTION

The National Center on Child Abuse and Neglect (NCCAN) is located in Washington, D.C., and is an organizational part of the Children's Bureau of the Office of Child Development, Office of Human Development, in the U.S. Department of Health, Education and Welfare.

The activities of the National Center are directed toward the twin goals of: (1) increasing knowledge about child abuse and neglect, and (2) applying that knowledge to improve and expand prevention and treatment efforts.

Unless the general public is aware of the dimensions and seriousness of child abuse and neglect, it will not support efforts to deal with the problem. And unless parents are aware that help is available for them to meet their child care responsibilities, they will not seek it. Therefore, one of the priorities of The National Center is to increase public and parental awareness.

As a part of this effort, NCCAN conducted a nationwide study of existing public awareness activities. Public and private agencies, as well as individuals, were surveyed to find out what they believed is needed to conduct successful public awareness campaigns. In all, over 70 agencies were contacted. Interviews ranged from lengthy telephone calls to two-day visits.

Existing materials, including TV and radio public service announcements, newspaper advertisements and posters, were cataloged and evaluated. Our intent was to fill gaps in these materials, not to duplicate existing materials.

This manual is one result of the nationwide study. It is intended for public and private agencies working in the field of child abuse and neglect prevention and treatment. In content and writing style, it is designed to assist those responsible for creating public understanding of the problem of child abuse and neglect, whether they have a great deal or only minimal experience in public relations.

The ideas and suggestions presented in this manual are based on the successful experiences of others. They are offered as guidelines for the development of a public awareness campaign that is responsive to local needs and the specific objectives of individual organizations.

How this manual will be used depends upon the reader's knowledge of public relations. Those inexperienced in the field may find it worthwhile to read the manual cover to cover; those more experienced, on the other hand, may wish to refer to specific sections as the need arises. For this purpose, the manual has been carefully indexed.

Special attention should also be drawn to the resource section near the end of the manual, consisting of a catalog of existing public awareness materials and information on where they may be obtained.

In the months and years ahead, we hope you will find this manual a practical working tool in your own public education efforts.

Douglas J. Besharov
Director
National Center on Child
Abuse and Neglect
Washington, D.C.

II. VALUE OF A PUBLIC RELATIONS PROGRAM

Public Relations. Do you recoil from the term? Somewhat? It is understandable. Through misuse, it has come to have unfavorable connotations. For millions of persons, it smacks of manipulation, slickness, even downright dishonesty.

Consider another view. Fortune magazine once defined good public relations as "good performance understood and appreciated by the public." The key words are "good performance." Everything depends on this. Without it, no organization's public relations program can succeed for long.

Unfortunately, organizations sometimes use "P.R." to try to create the impression that "good performance" exists when it does not. This is known as "image-building." The implication is that an image need not be developed over a period of time. (As a "reputation" must.) It can be created--for an organization or a person--such as a political figure.

The unscrupulous--and unsound--practitioner of public relations says, in effect: "Tell me what impression you want the community to have of you or your company, and we will create it. Don't worry about substance. The image is what matters."

Is your organization poorly staffed? the image-builder asks. Is it badly managed? Fear not! We shall create the impression that you are a model of efficiency. Image as a substitute for reality!

This approach may appear to work for a time, but it is doomed in the not-so-long run. It works even less well today. Instant communication is one reason; greater openness in the society is another. People are more aware; events in the past few years have made them increasingly suspicious.

Remember, too, that regardless of what you do, or do not do in public relations, you have an image now.

What kind? It may be that of an efficient, compassionate group. (The two qualities are not necessarily incompatible.)

It may be that of a service agency entangled in red tape --or so concerned with "process" that it loses sight of its purpose and the children and parents it serves.

The image could be that of a group that cares but is so badly understaffed that it can't accomplish much.

If your public image is unfavorable and no longer deserved, you can change it. This assumes that the deficiencies in your "performance" have been corrected.

No agency, large or small, can afford to ignore public opinion and, therefore, public relations. An agency can greatly enhance its effectiveness if it has public understanding and support. This is what good public relations is all about. Without it, proper funding is difficult to obtain. Meaningful legislation is not passed. Cooperation of other agencies is half-hearted. Volunteers are hard to recruit.

Employees work better for an organization with a reputation for excellence. They enjoy their work more, too. Such an agency is more likely to attract competent men and women who tackle their jobs with enthusiasm and pride.

Your public image is the sum of everything you are and do and say. The public's impression of you is formed from hundreds of impressions gained in various ways: from contacts with your people starting with your telephone operator; from the appearance of your offices or building; from what people see and hear and read about you.

Think for a moment about other agencies in your community. What impression instantly comes to mind? Favorable or unfavorable--or unclear? Take the Red Cross, for example. The Salvation Army. The local welfare department. The State Department of Social Services. The Office of the Mayor. The Urban League.

If the public is to appreciate the work of your organization, you must undertake a planned, consistent effort to bring this about. The next step is planning.

III. PLANNING AND BUDGETING A PUBLIC RELATIONS PROGRAM

A public information program can increase public awareness of the seriousness of the problem of child abuse and neglect. It should also result in public understanding and appreciation of the role of your agency. In planning your program . . .

1. Think realistically about the capabilities of your organization;

2. Carefully think through the objectives of your public relations program;

3. Carefully define the audience you want to reach;

4. Decide on the best way to reach it;

5. Think long and well about the impact of the program on your organization.

Here is how one organization went about this process;

It is a private social service agency which has contract responsibilities with the State Protective Service Unit. It accepts referrals from the state, and handles self-referrals.

It operates in the major city of a small midwestern state. It has a staff of six trained caseworkers and one supervisor.

The agency has its own daytime crisis line, providing immediate counseling to parents.

There are 12 volunteer homemakers, all trained by the supervisor; they put in long hours with the most seriously distressed families in a current case load of 72 families.

Suppose this agency decides to undertake a public education campaign, with the following objectives:

- to recruit volunteer homemakers (audience: likely prospects for homemaker service)

- to educate the public on the seriousness of child abuse and neglect in the commun-

ity and the agency's role as a source of help, (audience: general public)

- to increase self-referrals (audience: abusing parents).

Before starting the campaign, the agency must be able to answer questions like these:

- What other agencies, if any, provide the same kinds of services?
- How effective is our present service delivery to families? Can we handle more self-referrals?
- How well does the agency perform its function?
- Is our homemaker service really effective?
- What major problems does the agency presently have?
- What cooperation can be expected from the referring agency, and from other agencies?
- How will the public education campaign affect the demands on the six caseworkers?
- Should the crisis line be in operation on a 24-hour basis?
- If so, can additional workers be hired?
- Can the sole supervisor train new staff?
- Can (s)he train and manage new volunteers?

The agency determines that it can do the things its public education objectives call for--recruit homemakers, who will be trained and managed by the supervisor and one senior case worker, educate the public, and handle an increase in self-referrals through a more effective use of homemakers with some families. It then carefully assesses its strengths and weaknesses, and decides it is performing efficiently, with minimum organizational problems.

Plans are made for distribution of an increased case load. The crisis line will be operated on a 24-hour basis by the newly hired workers.

The agency's director then discusses with the staff the shape the campaign should take. They agree to run radio spots, print and distribute posters, and schedule appearances on local TV and radio talk shows. The decisions on just what form the public education program will take are important, but they most follow the described careful planning in anticipation of the new demands made on the agency.

Following the above agency in thinking through its objectives, capabilities, and methods of reaching its audience, you will get an idea of the process involved in planning a public awareness program. If you have given thought to your agency's capabilities, you are ready to select objectives for a campaign.

Selecting Objectives

The objective(s) of the campaign must be clear and as narrowly defined as possible. Following are some specific campaign objectives, with examples of themes and target audiences:

- To provide families under stress with a resource to which they can turn--

  "Many parents need someone to turn to. We're here to help."

- To make the public aware of the seriousness and scope of the problem--

  "Last year ___ children died of abuse and neglect in __(name of town or area)___," or "Child abuse and neglect are found in every type of family."

- To change attitudes toward abusing parents--

  "Child abuse and neglect has two victims: the child and the parent. Both need help."

- To educate professionals concerning their mandated role in reporting--

  "What's happening to a lot of

kids* in this country is a crime. Are you contributing?"

- To strengthen legislation in your state.

- To recruit volunteer workers or foster care families--

  "Lend a hand; help a family."

- To encourage abusing parents to seek help--

  "When you get angry, do you strike out at the nearest thing to you? Your child perhaps? Let us help you."

- To focus on parenting techniques--

  "Have you hugged your kid* today?"

- To show that child abuse and neglect perpetuates itself--

  "Child abuse and neglect is contagious. If you caught it from your parents, you may give it to your kids.*"

- To educate on the difference between abuse and discipline--

  "Every parent should be clear on the difference between discipline and abuse. Test yourself with these 10 questions."

- To educate the public on the long-term effects of neglect on a child--

  "Sometimes neglect leaves scars you can't see."

---

*Many child development experts object to the use of the work "kid" as a substitute for "child." You may wish to keep this in mind. "Kid" was used in these examples because it is more colloquial and, therefore, communicates better with the general public.

Remember: don't try to do too much. You can't educate the public on every aspect of the problem.

Budgeting

Regardless of how limited your public information activities may be, they cost money--and time. Both are limited. To stay within your "budget" for each, you must first set priorities.

Then, give careful thought to what the activity will cost and how much time it will take. There should be no surprises here . . . anywhere along the line . . . especially not at the end. To avoid them, think out each step in the process and put a price/time tag on it.

For example: it may sound like a good suggestion when someone says, "Let's get out a letter to physicians." Fine. Start by thinking out the steps involved:

1. Who will handle this?

2. Will there be an enclosure? If so, what?

3. Where will the mailing list come from? If you have to buy it, what will it cost?

4. Then,

   - the letter must be written and cleared.

   - how will it be addressed? Dear Physician or personalized?

   - how will it be reproduced? In the office? Or outside? And,

   - how will it be signed? Personally? Simulated personal signature?

5. Additional steps include:

   - collating and stapling if there is more than one page,

   - folding,

   - addressing envelopes,

- inserting letter,
- putting on postage,
- mailing.

Every step in a project takes time and/or money.

Suppose you are going to prepare a booklet--questions like these must be answered.

. who is the intended audience?

. who will write the booklet?

Also, cost/time decisions must be made on:

. size,

. color and quality of paper stock (will special, heavier stock be required for the covers?),

. type of binding (staple, saddle stitch?),

. number of colors (black and white, two colors or more?),

. illustrations (will any be used? If so, what kind? Line drawings which are cheaper? Half tones? Photographs?),

. number of copies,

. envelopes (necessary or not?).

If the booklet is to be mailed, be sure that it will fit into a standard size envelope. Odd-size envelopes cost more because they have to be specially made.

Weight of paper stock is important not just for aesthetic reasons and cost, but for postage. A fraction of an ounce more weight can push you up into the next highest unit of postage. In estimating weight, include the envelope and any covering letter along with the booklet.

In planning even a simple slide presentation, consider questions like these:

. Who will do the research and gather the facts?

- Who will write the presentation?
- How long should it be?
- Will photographs or art work be needed? Will any retouching be required? (It's expensive.)
- If charts or graphs are to be used, who will prepare them?
- Do you want the slides glass or paper-mounted?
- How many sets of slides will you need, including a file copy for you?
- The printed materials must be typed professionally. Who will do this? How long will it take?
- Will you need additional projectors? Would it be best to buy or rent?

These three examples illustrate the need for careful cost/time planning.

Don't forget additional items such as the possible need for travel, long distance telephone calls, messenger service, duplicating, reprints. They all add up.

Remember--no surprises!

IV. CARRYING OUT THE PROGRAM

Reaching Your Audience

You have carefully defined your objectives and your target audience(s). Now you want to reach them . . . effectively and economically. How? Available means can be divided into two groups:

- General or mass media
- Specialized media

Mass media include television, radio, newspapers, general circulation magazines, bus and car cards and posters. The latter includes the large highway billboards, technically known as "24 sheets."

Specialized media include direct mail, special interest magazines, professional journals, company house organs, labor union publications, and club and association bulletins.

A speakers' bureau can also be considered a specialized medium.

Organizational and institutional bulletin boards should at least be considered.

Since all media could be useful to you, you must avoid the pitfall of trying to use too many. Remember your time, staff and money limitations. Which medium you select depends on the audience you want to reach.

Publicity as a Public Information Tool

Publicity, as the Handbook of Public Relations (see page 47) puts it, is "news about events that are planned." It also concerns events that have already taken place.

Publicity uses written and spoken words plus photographs to create understanding and good will. It can be a service to your agency and, strangely enough, to the news media.

There is so much activity today that the media can't cover everything by themselves. Publicity provides a backstop; it brings to the editors stories they would otherwise miss.

To make the most of this tool, compile a list of newspapers, wire services, magazines, television and radio stations and determine the person who would normally cover child abuse and neglect.

Then make personal visits to each where possible. Be prepared to explain your agency's purpose, its role in the community and other relevant facts.

Take no more than a few minutes of each editor's time, but try to discover the editor's interests and the ways (s)he prefers to operate. Jot down the information on a file card with the editor's name and the medium (s)he represents.

After the introductory calls, your news releases can be mailed or hand delivered. But make sure your name, agency, address and telephone number are on each one.

If you have something unusually newsworthy, alert your contacts by telephone or brief personal visits. Most of your stories will not be earth-shaking; nevertheless, they should be of interest to the community and important to your organization.

It is just good sense to be familiar with the newspapers, magazines, television and radio stations you rely on for publicity. Read and study the dailies, weeklies and other publications. Look for openings for your news. Listen to and watch the newscasts and "talk shows" of TV and radio stations.

There are opportunities on the TV and radio "talk shows" and interview programs. If you have a good speaker or a well-known visitor, he or she can be booked on a program.

One secret of consistent success in publicity lies in recognizing material that can be turned into a good story and placed in appropriate media. Your visits to editors and newscasters--plus continuing research, will help you select the stories with the best chance of appearing in print and on the air.

Do's and Don't's in Dealing With the News Media

1. Be honest and straightforward. They'll forgive many mistakes, if they trust you.

If you do not know, say so, and make every effort to get the information. If it is information you cannot reveal, say so. Don't try dodging and bobbing and weaving.

2. Remember that the editor's job is to publish material of interest to his readers. If he forgets this, he won't be editor long.

   Before you write your story, therefore, be sure you feel it will be of interest to the general public.

3. Don't call or visit your press contact any more than you need to. Editors and newscasters are usually fighting deadlines. Ordinarily, they do not have time for unnecessary conversation. Build a reputation as a person who calls only when (s)he has something worthwhile to say (from the editor's point of view).

4. Don't be discouraged if your story doesn't appear.

   Suppose you have worked hard on the story. You got it in on time. But it never appeared.

   Or it ran on page 28 when you had hoped for page two or three.

   Or it was cut to a four-line shred which you hardly recognized.

   The head of your agency is keenly disappointed. You feel it reflects on you. What are you to do?

   Right off, don't be upset. It happens frequently, and it is probably no reflection on you. In the editor's opinion, it did not rate very high. Or (s)he thought it was a good story, but it got crowded out by more important news. Or there was an unusual amount of advertising that day. But do not call up the editor or your contact and complain. It will only irritate the editor, and it will do no good.

   Do your best to explain the situation to your boss. And move on from there.

A Word on Writing

Remember--your number one objective is to communicate. This is true whether you are writing a news release, a leaflet or a business letter. Therefore, write as simply and as clearly as you can. Avoid difficult words, jargon and pompous phrases like,"at this point in time." The word is "now." If you use technical terms, explain them. Keep sentences short.

What reader is going to struggle through much of this (taken from a recent speech quoted in The Wall Street Journal)?

> "In the field of concentration or structure of industry, short of the problem of monopolization or monopolozing to foreclose entry, there still must be some concern for that kind of felt or believed domination, or for that lack of inventiveness or creativity in industry which gives rise to an overwhelming doubt as to whether the antitrust laws can perform their function."

Contrast that with a typical sentence from the Annual Report of the town of Townshend, Vermont:

> "For future improvement, we are hoping to do some landscaping for the Bicentennial, bring hot water to the upstairs sink and complete the stair treads into the basement."

Not elegant, but it tells the taxpayer what (s)he wants to know quickly, clearly and concisely.

Writing the Fact Sheet

Make sure that every press, broadcast or publication person with whom you expect to deal has a fact sheet. Think of it as a "resume" for your organization . . . a concise, handy reference that your publicity contacts can use to look up basic facts about your organization. Here is the type of information it should include:

- Name
- Address
- Telephone number (including any night numbers)
- Purpose of organization

This should be a brief (one or two paragraphs) statement of what your organization is all about. Why are you in existence? What is it that you do?

- Date founded
- Field of service
- Number of people served last year
- Principal source of funding
- Names of officers
- Name and telephone numbers of person responsible for media contact. (Be sure to include your home telephone.) Give the same information on a back-up person to be called if you can't be reached.

Remarks: Here you might briefly mention outstanding accomplishments of your agency--or anything else of a noteworthy nature which you would like the media to be aware of.

Important: Up-date the Fact Sheet whenever any changes occur. Be sure the word "REVISED" appears prominently. Use of a different color paper is worth considering. Sending a new Fact Sheet from time to time will bring you to the attention of the media again.

Speakers and staff members will also find your Fact Sheet useful.

Writing the News Release

Anyone who can write a letter can learn, with a little practice, to write a news release.

Suppose you have some news you are eager to tell a friend. Your "news story" should normally start with journalism's traditional "5 W's"--Who, What, When, Where and Why. Later in your letter you will elaborate upon the event, bringing out the less important details.

A news release is written in much the same way. Try to put your "5 W's" in your first, or "lead" paragraph.

Follow your lead with the next most important details: leave the least important item for last. Editors cut stories from the bottom up. Eliminate verbiage; keep it short, factual, accurate.

The following example of a news story may be carrying the principle of conciseness a bit far. It is complete, however, and it illustrates the use of the 5-W's:

> "John Alexander stuck his head up the elevator shaft at the Dodson Hotel yesterday about 10:15 a.m. to see if the elevator was on its way down. It was. He was 42 years old."

Here are a few other basic rules to follow in writing news releases:

1. Be accurate. Make sure that full names are given and properly spelled. If you enclose a photo, identify the people, left to right. Type the words "with photo" under the release date on the release.

2. Avoid adjectives and adverbs. Let nouns and active verbs tell your story.

3. Cover only one subject in a release.

4. Make your lead paragraph interesting. Otherwise the reader may stop right there.

5. Be sure to send the release in time for the issue for which it is dated. Refer to deadline information on your media file card before mailing.

6. Fold the release like a letter, with the word "release" outside.

7. Try to avoid Saturday editions. They are smaller and carry more advertising. Therefore, they have less space for news.

8. Don't hesitate to ask a writer or news editor for advice on how to write a story. Most will be glad to help; they will respect the fact that you want to do the job right.

9. Use a good quote, when appropriate. It can add interest to the story.

10. Write a headline for your news story, if time permits. The newspaper may not use it, but it immediately tells the editor what the article is about. It also gives him the main point of the story, from your point of view.

If you have never done much writing, you can't expect to become a professional overnight. At first, your news releases will probably take a long time to write. You will overlook some good opportunities for developing publicity. If you are doing your best, don't be too hard on yourself. Everyone has to learn. Expertise will come with practice.

Here are three examples of news releases:

Child Protective Agency
2 Maple Street
Falls City, Iowa

May 2, 1976
Contact: Jane Brown
Business: 000-0000
Home: 000-0000

FOR IMMEDIATE RELEASE:

Growing Seriousness of Child Abuse and Neglect To Be Discussed

"What can we do to help the rising number of abused and neglected children in our state?" This topic will be discussed by State Director John Gray of Child Protective Services on May 5th at Town Hall at 8:00 p.m.

Mrs. Mae Jackson, Director of Child Protective Services, Falls City Division, will moderate the question and answer period that will follow.

Child Protective Services is a non-profit agency which conducts programs to help abusive parents understand themselves and their children. Child abuse and neglect is one of the major causes of death among children in the United States.

Children's Hospital
156 South State Street
North Bend, Indiana

May 12, 1976
Contact: Hal Peters
Business: 000-0000
Home: 000-0000

FOR IMMEDIATE RELEASE:

Child Abuse Crisis Center Opens

The community's first emergency receiving center for victims of child abuse and neglect opens its doors today through the joint effort of Children's Hospital and the Family Help Center, Dr. James Fox, Director of Pediatrics at Children's Hospital, announced today.

Eight beds in the emergency ward of the hospital will be reserved for children suffering from severe physical abuse and neglect. A broad range of services to help parents will be provided by both professional staff and volunteers.

"This Center will bring together the best medical care available for these children, along with a skilled staff to work with the rehabilitation of the parents--the other victims of the child abuse and neglect syndrome," Dr. Fox said.

Every year 2,000 children nationwide die from the effects of child abuse and maltreatment, and many more are seriously injured and permanently disabled.

The Child Abuse Crisis Center will provide the community with one of the most advanced treatment facilities in the country to combat the effects of child abuse and neglect.

The Family Help Center, a Community Fund organization, provides a range of services to help families in distress. These include a Day Care Center, Family Counseling and Homemaker Services, provided by professionals and carefully trained volunteers.

Office of Youth and
Family Services
1 Federal Plaza
Haute Butte, North Dakota

April 7, 1976
Contact: Sarah Mooney
Business: 000-0000
Home: 000-0000

FOR RELEASE MONDAY, APRIL 14:

Statewide Child Abuse Hotline in Service

A state-wide toll-free telephone number for reporting cases of suspected child abuse and neglect goes into service tomorrow, Tuesday, April 15, Jonathan Clark, Director of Youth and Family Services, announced today.

"This is a vital step forward in our effort to provide help in child abuse and neglect cases in this state," Mr. Clark said. "There were 1,637 incidents of child abuse and neglect reported and investigated in the state last year. We expect the number of cases reported to increase substantially this year with the installation of the toll-free telephone hotline."

Anyone suspecting a case of a child's being physically abused or neglected should call: 800-255-5000.

"It should be remembered," Mr. Clark pointed out, "that in child abuse and neglect, both the parents and the child are victims, and both need to be helped."

Feature Stories

News stories report news events. Features interpret, instruct, or entertain. The tone of a feature article is friendly and informal. It presents facts in a detailed and interesting manner. It can express a point of view.

Good ideas for feature stories are accomplishments by your organization, such as a story concerning an individual or family you have helped.

If you have a good idea for a feature story, an editor might send a reporter to write it. Telephone the editor whom you think would publish the story; ask for an opportunity to discuss it with him.

Feature articles should not be dated. Less concerned with day-to-day timeliness, they are ideal projects for volunteer writers who do not work on a regular basis.

Sunday issues are a particularly good bet for feature stories, because editors have more space.

Photographs

Names make news. People like to see the faces that go with the names. Good photographs add interest to a story. Feature stories generally need pictures. Find someone on your staff who can take pictures that are interesting as well as technically acceptable. (You?)

There are some basic rules to follow in taking and submitting photographs:

1. Include in your basic equipment a good quality 35mm camera, fast black-and-white film, and a small electronic flash unit.

2. Send your exposed film to a professional processor who can develop an 8 x 10 glossy print. This size and type are preferred by most newspapers.

3. Always provide a caption with your photograph. Type the information on a separate sheet of paper with a wide margin at the top. Paste the top of the paper to the back of the photograph so that the caption can be read as you look at the picture.

4. The information on the caption should include the date and place of the picture, and the full names and titles of the people in the pictures, in the left-to-right order. Be sure your information, spelling and initials are accurate.

5. Send photos in a large envelope. Enclose within two pieces of cardboard to keep them from bending. Do not staple or paper-clip photographs together.

6. Your photograph should dramatize the situation you refer to in your story. Use natural settings.

Have the people in the picture doing something interesting, not just standing there holding glasses or tea cups.

7. An editor may prefer to send a staff photographer to take the picture. Have everything ready so the photographer can work quickly.

8. It is standard practice to ask the subjects of the photograph to sign a photograph release. The purpose is to prevent law suits for unauthorized use of an individual's picture. Publishers usually insist on it. If you wait until later to get it, you may not be able to find the people you photographed.

9. Keep an organized file of photographs. The press may ask for them later--or you may want them for pamphlets and booklets or slides.

An Added Note on Photographs

There is widespread agreement among professionals and consultants in the field that photographs of battered or starved children should be used with the utmost caution. Often they have the effect of shocking and repelling the very people whose understanding and support you seek. They usually arouse feelings of anger toward parents instead of creating sympathy and a desire to help. They can also have a frightening effect on children who are likely to see them. Most organizations have found them counter-productive when used in posters, television spots, newspaper ads and articles.

Some organizations have chosen to use slides of badly abused children at the beginning of a slide presentation in order to shock their audience into a recognition of the serious nature of the problem of child abuse and neglect, but they then have sufficient time to explain the scope of the subject and put the photographs in a large context.

Photographs of particular types of injuries which are commonly associated with child abuse can be useful in a presentation to professional groups, such as teachers, who regularly come into contact with young children. The bruise pattern left by electrical cords is a good example. These photographs can be descriptive of the type of injury to look for if child abuse is suspected. Let your best judgment be your guide.

Letters to the Editor

From time to time you may find an opportunity to place a "letter to the editor."

Letters can be written in response to an editorial or to a letter which has previously appeared.

You can also initiate letters. They can be signed by an officer of your organization, or by a board member.

Letters to the editor should be:

1. No longer than they need to be. Don't ramble.

2. Positive in tone. This is particularly true if you are answering criticism. Anger . . . defensiveness . . . hurt feelings must be avoided. A reply that is calm and objective, but carries conviction, is most impressive.

3. Sent within one week, if in response to a news story, editorial or another letter.

News Conferences

A news conference should be called only if the issue is so complex that it requires a question-and-answer period--or if the subject or the persons are of genuine interest to the community.

Be sure you are justified in holding one. Few things are sadder than a press conference's being delayed with the hope that a few more reporters will arrive . . . or seeing them start to leave halfway through it. Newspersons become justly irritated if it turns out that your information could have been given to them in a less time-consuming way.

If the featured speaker is a well-known person, a straightforward press release will be enough to insure a good turnout from the press. Without "name recognition," you'll have to provide enough background information on the speaker to convince the press that it is worth their while to attend.

Guidelines for Setting Up and Conducting a News Conference

1. Locate your news conference in a central area, convenient to as many reporters as possible.

2. Notify reporters and wire services by means of a short press release. Follow it up with telephone calls.

3. Hold the conference at 10:00 a.m. or 11:00 a.m. to get television coverage the same day, and no later than 1:00 p.m. for newspaper coverage on the same night or the following day.

4. Avoid Friday press conferences. Saturday newspapers are read least.

5. Newspersons are more often available on mid-week mornings than on Monday.

6. Begin your press conference with a short statement of purpose. Follow with your main speaker or presentation. Allow time for questions.

7. Distribute a general release summarizing the news announced at your conference. Provide copies of speeches at the conference also.

Smaller Newspapers

In thinking about newspapers, don't limit yourself to the large daily journals. Country weeklies are often influential and well read. Free circulation newspapers (shopping guides, for example) should not be ignored either.

Don't Forget Ethnic Media

Are there black or foreign language newspapers or radio stations in your area? Do your local TV stations include black or foreign language programming segments? Be sure to add these media to your list. If you do not, you are clearly saying that they and the people they serve are not important to you.

Ideally, your material should be translated before you send it.

Look Underground, Too

Don't overlook the underground press. High school and college students will know of any local underground publications, if you don't.

The underground press is in touch with people--mostly young--who have little faith in "the system" and less in mass media. If they are part of the population you serve, they are worth trying to reach.

The Broadcast Media

Four ways of getting air time are:

1. Provide a good news story. (The same news release you send to the press can be used.)
2. Participate in, or influence the content of, programs such as "talk" shows or panel discussions.
3. Submit public service announcements.
4. Buy advertising time.

TV - Radio Publicity Possibilities

Station program directors look for good program ideas. This is particularly true in the Public Affairs sector. If you have an idea for a program, talk to them about it. Perhaps it is something as simple as "Is child abuse and neglect a growing problem in _____?"
(name of town

In suggesting the idea, you explain why it is a timely and interesting subject. Support this with available facts/figures. Suggest a possible format such as opening with a film, like "Children in Peril," followed by a panel discussion.

Tell them about the film. Suggest participants for the panel; explain why they are good choices. (Unless they are knowledgeable in the field and articulate, interesting speakers, they are not good choices.)

Every station is required by law to devote a reasonable amount of time to "public service" programming and spot announcements. If a station fails in its public service obligation, the Federal Communications Commission can fail to renew its license to operate when it comes up for renewal. The reasoning is that the public owns the air waves, not the broadcaster.

This means that the broadcast media will be responsive to ideas for public affairs programming that will interest their audience.

Prime time is difficult to get for such programs, but don't let this worry you. If they offer you a half hour or fifteen minutes early Sunday morning or late at night, grab it. It's an opportunity. Even at those hours, you may be reaching a few thousand listeners (or even a few hundred). How many other opportunities do you have for telling your story to that many people?

Spot Announcements

Before attempting to write public service spots, talk with the stations. On occasion, they need more local service spots. Usually, however, they have too many. This means that you will have to compete with other non-profit organizations for public service time.

Remember, you must look at the problem from the station's point of view. Broadcasters need to make a profit to stay in business. To do this, most of their time must be filled with paid commercials. They can't run largely public service spots. So they strike a balance. (They tend to select material that will not only interest more listeners but is more professionally done. They also avoid material they feel will offend their audience.)

If you use radio, you will probably want to use either 30-second or 60-second spots, and you cannot run longer! Decide on your objective with care. Say what you want to say clearly and simply--the shorter the sentences the better. Time your spots carefully, at a normal speaking rate.

Here are three examples of texts for radio spots:

Ten seconds: You can help end child abuse and neglect in San Diego. Call the Family Stress Center at 425-5322. That number again: 425-5322.

Twenty seconds: Who would hurt a kid? Who would abuse or neglect their own children? The FAMILY STRESS CENTER realizes that anyone can. Abused and neglected children are a growing problem in San Diego. For information and help, call the FAMILY STRESS CENTER anytime at 425-5322. That number again: 425-5322.

Thirty seconds: Child abuse is dramatically increasing in New Jersey, with almost 6,000 reports in 1973. New Jersey's Division of Youth and Family Services maintains an around-the-clock Child Abuse hotline for immediate reporting of child abuse situations. If you observe a child being abused or neglected, call 800-792-8610, that's 800-792-8610. Remember: you are required to report by law, but you can remain anonymous . . . And . . . you may save a life.

TV spots are more difficult to produce. Segments of film are desirable, if it is genuinely interesting and of excellent technical quality. Unusual still shots also have their place for use in slides.

Even if you have these elements, you still have to combine them into an integrated commercial, with narration to present your message.

Narration running with silent film is called "voice-over." A film in which the characters actually talk (most commercials are done this way) is called "lip-synch." Voice-over commercials are much simpler and cheaper to produce.

How do you get even a simple commercial produced? You may be able to get help from the station, but don't count on this. They have enough to do. Perhaps you can turn to a local advertising agency or film producer for help. It may be that for the time being you can't find anyone to help you. Don't be discouraged. Put it aside, but don't give up. You will find a way to do it.

Leaflets

A basic leaflet or folder giving essential facts about your organization and briefly describing your services will have one-hundred-and-one uses.

- Use it as a give-away (it can be a slightly expanded version of the Fact Sheet described earlier).
- Design it to fit a #10 standard business envelope.
- Don't waste copies, but send it out whenever you think it will do some good.
- Use it as a handout at meetings.
- See that appropriate agencies (a day-care center, for example) have a supply.
- Put it up on suitable bulletin boards.
- Use it with a letter to solicit funds or to recruit volunteers.
- And--keep it up-to-date.

The problem of producing such a leaflet--or indeed any printed piece for your agency--is not unlike that faced by the clergyman's wife. If she is poorly and dowdily dressed, the folks in the parish criticize her poor appearance. If she is well dressed, they begin to wonder if her husband's salary isn't too high. You must strike a balance.

Think carefully about what you want to include. Say it as briefly as possible. Keep the design simple. Restrain your printer from using too many different kinds of type. Be sure that the text is not just readable but inviting to read. This means that the type must be large enough. Of equal importance--some would say greater--is proper "leading" (pronounced "ledding"). This means the amount of space between lines.

Color is nice but adds to the cost. You can get two-color effect by using a colored paper stock, say pale blue with a dark blue ink. Your printer or the advertising person on your advisory committee can help here.

Don't sacrifice readability to aesthetics. You do, for example, when the paper stock is too dark for the color ink that's being used. The reader may be impressed by the beauty of the piece, but if it is hard to read, (s)he won't read it.

Photographs and art work? They add to the attractiveness of the piece, but they also add to the cost and production time. Ergo, you are less likely to update it and reprint it when you should. Also, remember the clergyman's wife!

Note: Don't proceed to printing without getting written cost estimates first. This is standard practice.

The Brochure

The chances are that a brochure will not fit into your plans--primarily because it won't fit into your budget or time limitations. A brochure--it is often a booklet--is more elaborate and more detailed than a folder. It takes longer to plan, write and produce. Changes in organization, staff and even location can quickly put it out of date.

If you decide to produce one--to celebrate a significant anniversary, for example--get some professional help, preferably from an advertising or public relations professional.

Posters

If someone says (including you), "We ought to have a poster," be ready with two questions:

1. Where will we use them?

2. Who will see that they get put up?

Think carefully about both points. If you can answer them realistically, you may want to proceed.

Where they can be used will determine how many you need--or indeed if you want to proceed at all. It will also influence size and shape. If a poster is too big, stores are less likely to use it; organizations won't post it on their bulletin board.

When you decide where it will be used, study the posters they are using now--and the extent to which they are using them.

If you decide to produce one, get help. Exceptions there are, but it usually takes a professional to do a poster of professional quality.

The number one rule is to keep it simple. Too many kinds of type, too many elements, too much copy result in clutter--better not to produce one at all. A cluttered poster is not only unproductive--it can give a negative impression of your agency.

Direct Mail

Many--if not nearly all--social service organizations use direct mail to raise funds or gain support.

Like appeals in the press, your mailing piece must attract the reader's attention, be interesting and concise and end with a call for some kind of action. (Send a check; volunteer, etc.)

Direct mail is expensive (but can be efficient), so select your mailing list with care. If you compile it yourself, be sure your sources are current. City directories and telephone books are most useful.

You can also buy or rent lists from direct mail houses.

Explore the possibility of having some other organization address your envelopes to their list. They may be willing to do this free.

If you send a direct mail appeal to a limited number of people whose support you value highly, you will want to have your letters typed or send them out to be processed on an automatic typewriter which will "personalize" them with name, address and salutation.

Typing is preferable if the quantity is small enough for the staff to handle, or if enough volunteer typists can be found.

Extra typewriters can be rented reasonably.

If you are short of staff and volunteers, a mailing house can do all the work for you, if you can afford it.

Advertising

Publicity is free, but you have little direct control over it. Your story may not appear; if it does, it may be changed and/or shortened. You can control your advertising, however. You can say exactly what you wish. You can be sure that it will run. But, advertising costs money. Still, there is no cheaper, faster way to be sure of reaching large numbers of people.

Most organizations in the social service field do not use advertising, but there are always exceptions. If you are thinking of using it for some special purpose, discuss it with your advisory committee.

If you use an advertising agency on a regular basis to write and design an advertisement, the service will cost you nothing. This is because agencies are paid by the medium; usually they receive 15 percent of the cost of the space or time. If you do not use an agency and instead, place advertising direct with the newspaper or broadcast station, you will not pay any less.

An advertisement for which you pay $100, for example, costs the same whether it is placed through an agency or direct by you. If the agency places it, the medium pays them 15% or $15.00. If you place it, no agency fee is involved, but you still pay $100.00

Whether an agency does the advertisement for you or not, you must pay production costs such as typesetting and engraving if the newspaper is printed "letterpress," or "mechanicals" if the printing method is "offset."

Free Space and Services

We have mentioned free public service announcements on radio and television. Similar possibilities for print exist, to a degree.

Newspapers, magazines, company house organs or association bulletins may also give advertising space (or publicity) on occasion.

Similarly, outdoor advertising companies may have unassigned billboard space for short periods during the year (usually in winter). Like publishers, they feel it is poor practice to leave space empty. Although you may not be able to get free space the instant you want it, these "freebees" can be worth waiting for--if you have the money to produce a poster.

Local advertising clubs sometimes provide professional assistance to community causes.

Students at your local art school or television film workshop may not be professionals yet, but some are highly talented.

Large companies will sometimes lend a hand. It is good public relations for them to do so. The public affairs director may be willing to place your material in the company's house organ. The company's advertising manager might make available some professional design or writing help. (S)he might even involve their advertising agency.

Commercial art studios, photographers and printers may help on occasion--either for free or at a discount. Offer to give them a credit line or some other appropriate form of recognition. Most will not take you up on this. (They are afraid of too many similar requests.)

Research firms may help you design a simple telephone survey and provide instruction on how to carry it out.

Firms which send regular mailings to their customers--utility companies, publishers, department stores--may be persuaded to enclose a leaflet or special-event letter. The enclosure must be small enough not to increase postage cost.

The Speakers' Bureau

It can be a highly effective means of disseminating public information about your agency's work. Here are three suggestions to keep in mind in establishing one:

1. The speakers must be effective. Too often they are chosen for their availability or "prominence." A poor speaker may represent you badly and do more harm than good. (Especially in a question and answer session.)

2. Their material must be factual, interesting and consistent with the objectives and practices of your organization.

   This will help to insure that they speak with a common voice. You can't have various well-meaning persons out there saying different things about you to different groups.

3. One person must be responsible for scheduling and arrangements. Otherwise, confusion and ill will can result.

Speaking engagements can be an excessive demand on an already heavily burdened staff. Professionals involved in the field of child abuse and neglect will usually do the best job in fulfilling speaking engagements. Volunteers can help, too.

Careful selection and training of the volunteers to use in the speakers' bureau is a must. Be sure they understand each assignment and are well versed in the topic. Guidelines for answering questions should be clearly set forth, and you should provide answers to a number of the most frequently asked questions. Even experienced volunteer speakers should be discouraged from "editorializing" and should not attempt to reply to questions which they are not fully prepared to answer. They can always refer the person to the organization for explanation.

Volunteers must have a thorough understanding of the work of your organization. But that's not enough--they must also be enthusiastic about it.

Audio-visual materials will greatly enrich the presentation. Use of a slide presentation or a film will lessen the burden on a volunteer, by shortening the time (s)he has to address the group. The materials, if properly selected, can spark a lively discussion.

Slides are recommended because of their flexibility. You can easily rearrange, eliminate and substitute if necessary. A slide presentation (of the work of your organization, for example) is easier and cheaper to keep up-to-date than films.

Keep a file of interesting facts and stories to use in speeches. Your speakers will appreciate the addition of fresh material from time to time.

Be sure to keep a record of all engagements, including the name of the organization, the date, place, time and approximate number of people.

A quarterly speakers' bureau report for officers and board members may surprise them with the scope of your activities and the total number of people reached.

Following is an outline of a presentation given by a member of an agency's speakers' bureau. Having outlines like this on hand will assure you of being prepared when a request comes in.

Presentation to Parents' Group

Length: One hour

I. Opening remarks: 10 minutes

- Purpose of agency and specific services it offers
- Explanation of your relationship with agency

II. Slide presentation on work of the agency: 20 minutes

III. Discussion: 20 minutes

- Questions/answers on work of agency

IV. Conclusion: 10 minutes

- Announcement of new program or plans of agency, if appropriate
- Appeal for assistance, i.e., volunteers, foster families, or other help, as needed

This simple outline can easily be adapted for different occasions:

- Films can be substituted for slides
- The discussion period can be lengthened if time allows
- A panel of professionals can be used in place of one speaker, or in place of the audio-visuals.

Public Relations Advisory Committee

Consider setting up an advisory committee. It's an excellent idea for a non-profit organization.

Its purpose is to provide an interested, professional source of both advice and practical help. Its members are professionals in public relations. advertising and media including, if possible, both press and broadcast.

This can be a formal group that meets once a month, perhaps at lunch in one of your offices. "Inside" lunches are preferable. Normally you will have materials you want to show, or text you would like the group to consider. It's difficult to do this in a restaurant.

Often, it is easier to get help from such a group if you organize it on a "call as needed" basis. You do not meet regularly; the understanding is that when you need help, you call, and one or more will make themselves available. With busy people, this usually works best. They are more likely to serve on your advisory committee if they know they will not be tied down to regular meetings.

Join Up

It is helpful to know your public relations counterparts. If there is an advertisng/public relations group in your locality, join it. You will learn from other members and become aware of the public relations activities of other ogranizations.

Enlisting the Support of Other Community Agencies and Groups

Other groups can be helpful to you in many ways. They can:

- provide platforms for your speakers,
- make public statements in support of your programs,
- urge enactment of legislation,
- lend you their mailing lists or allow you to insert enclosures in their mailings,
- help you find volunteers,
- help you with introductions to media people or community leaders.

Contact with other groups will also keep you in touch with present and future activities of interest to you.

You need the support of other agencies and groups, but they need your support, too. Working with them will bring demands upon your resources. You must sort these out and learn to say "no" tactfully to requests for your time, or for favors which will place your agency at a disadvantage. You must be willing to help them when you can, of course. Cooperation is a two-way street.

Using Volunteers

Volunteers can multiply your efforts . . . expand your services . . . increase your agency's effectiveness. They can also save you time and money, if they are properly used. Volunteers must be recruited, trained and managed. Harm can result from turning well-meaning but inadequately trained people loose on a project for which they are not suited.

The recruitment of volunteers can be handled through word-of-mouth and speeches to local clubs, churches and other organizations. Also, a recruitment campaign, using advertisements, radio announcements and flyers can be undertaken.

It is entirely appropriate to contact groups which have established volunteer corps, such as the Red Cross. These groups may be interested in a joint project, or they will often provide your agency with volunteers.

Volunteers--properly trained--can arrange for services such as printing and organizing seminars. They can answer phones, oversee poster and flyer distribution and speak to community groups. They can write copy for letters, leaflets and slide presentations, and for spot announcements. They can work with artists in preparing materials.

Very often there are housewives who have had writing, advertising, and other media or public information experiences, and would find satisfaction in working with your agency. Also, there is a place for volunteers who are willing to type, address and stuff envelopes, and perform the many secondary but important chores involved in producing public awareness materials. In every case, the volunteer must clearly understand the task.

A general orientation session for volunteers should precede discussion of the specific project. Start out by explaining the importance of the work of your organization and the role of volunteers. Let them know they are genuinely needed by your agency. Without volunteers, important services of the agency will be neglected. Give them copies of

your fact sheet. Take them through it, allowing time for questions and discussion. Ask for a reasonably definite commitment on the time the volunteer will devote to the project (days per week? hours?).

In training volunteers to answer phones and give speeches, make sure they know what to say to the caller or audience. You want them to represent your agency in the best possible light. If speakers can't answer questions, they should readily know the source to which the questioner can be referred.

If possible, provide the volunteers with a space to work when they are inside the agency's quarters. Even a corner of a desk can be "home base" to the volunteer, and will give him/her the feeling of belonging.

The volunteer should be comfortable in the assignment, and well suited to it. A person who has skills in dealing with others might be under-utilized stuffing envelopes. A shy volunteer might be a great "seminar planner," but a failure as a speaker before large groups. With proper assignments and training, the volunteers can greatly enhance the work of your agency.

V. WHEN TRAGEDY STRIKES IN YOUR COMMUNITY

In 1969, the shocking death of a little girl in New York City, and the full story of the circumstances leading up to it, provided sensational news stories. That wasn't all that happened, however. For one thing, a committee was established --not an unusual occurrence after such a tragedy.

Here, the consequences were meaningful. The committee was the New York State Assembly Select Committee on Child Abuse and Neglect. It was a small group (three members of the legislative lower house), with an even smaller staff.

The Select Committee, as it came to be known, addressed the problem of child abuse and neglect from a legal standpoint, surveyed existing laws, drafted an entire new body of legislation, and mobilized the media and concerned professional groups in support.

The Select Committee's involvement with the media was based on the many public hearings conducted throughout New York State. In the local communities in which hearings were held, press releases were mailed to newspapers. Public service announcements were sent to radio stations.

Not only were members of the press invited to attend the hearings, but releases were also mailed to newspapers after hearings. Coverage of the proceedings was as broad as possible. Committee findings and new bills to result from the Committee's work were announced in papers.

Announcements in professional journals--a form of specialized media, were used to attract professionals to educational symposia. These symposia were cosponsored by the Committee and various professional associations.

Situations were never sensationalized. News on the public hearings focused on problems communities experienced in providing effective protective services, and ways to remedy those problems.

The result was the new Child Protection Act of 1973. New York State is now considered to have one of the best laws of its kind in the country.

Thus, out of tragedy came constructive action that will help to prevent future tragedies.

When dreadful events involving children occur in your community, remember that they can provide opportunities for positive action, with lasting benefits.

The initial reaction to the shocking abuse of a child is public revulsion. This is often followed by "deploring" and "finger pointing" as individuals and agencies lash out at others and defend themselves. Some who purport to view the scene from Olympian-like perspective, pronounce that it is the system as a whole which is to blame. A few use the occasion to get publicity.

It need not be this way. When tragedy strikes in your community, don't let the press be the only group to seize the issue and act. Call immediately a meeting of representatives of the various child protective groups and related agencies. The purpose: to coordinate your efforts and plan a constructive strategy for response. The tragedy of a child (which is the tragedy of a family) can trigger positive action whose effects will have lasting value.

For one thing, it can give a big boost to public education on the subject. While interest is at a high pitch, you have a chance to get over points such as these:

- The seriousness of the child abuse and neglect problem in the United States today. Most people have no idea that it is one of the leading causes of children's deaths.
- Child abuse and neglect is not limited to poor or ethnic groups--it occurs across the socio-economic board.
- A punitive approach is not the answer to the problem. In child abuse and neglect, there are two victims. Both must be helped.
- Child abuse and neglect is treatable. Groups like Parents Anonymous* provide solid help to many abusers.
- Child abuse and neglect is cyclical in character. Abused children tend to become abusers. That's one more reason why it is so urgent to end it.

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* Parents Anonymous is a national self-help organization for abusive parents. Such parents meet in groups to share their experiences, and to seek reinforcement and change their behavior through the support of others. For information on local chapters, write the Parents Anonymous Headquarters (see page 78).

- There is an obligation to report suspected child abuse and neglect. When you report it, you are not "turning in" a parent or even just protecting a child--you are helping to save a family.

Special education campaigns can also be started--directed to physicians, for example, to teachers, social workers, law enforcement officers.

Mass media is your primary means of public education. Media interest in the subject can be channeled into constructive action. Suggestions for getting media cooperation include:

- Arrange TV/radio interviews and panel discussions with knowledgeable, interesting participants.

- Make a good film available to a television station.

- Provide the media with background information or a story giving the facts about child abuse and neglect in your area.

- Detail the resources available to help families in distress. Furnish feature stories, or facts, on what is being done now to deal with child abuse and neglect by your agency, as well as others. Let the public know that there are many successes for every tragic failure. Case histories are always interesting--and effective. A photographic tour of agencies might be appropriate.

- Suggest a feature story on some unusual organization such as Parents Anonymous.

- Suggest a series of stories illustrating the involvement of other groups, i.e., teachers, social workers, physicians, law inforcement people.

Tragic events sometimes provide an opportunity to get badly needed action. The State of Texas affords an excellent example of this. Stirred by a case of child abuse and the resultant widespread public concern, the Governor of Texas

created an Interagency Task Force on Youth Care and Rehabilitation. The executive order included a mandate to the Texas Department of Public Welfare to create a program for the prevention of child abuse and neglect. Through the use of unexpended funds, the following were accomplished:

- implementation of a public information campaign,
- addition of 746 new social workers, and
- establishment of a state-wide 24-hour hotline.

Result: Texas now has one of the best child abuse and neglect programs in the nation.

Once again--out of tragedy, lasting benefit.

VI. EVALUATING THE PROGRAM

Sooner or later, this question will arise: "What results are we getting from our public information program?" Some folks in your shoes resort instantly to back-pedaling and fancy footwork. Other admit simply, "We don't really know."

Take comfort! You are not alone. Last year U.S. industry spent something like nine billion dollars in public relations activities. Very few know what they actually got in return.

Advertising people are not much better off. Despite the billions they spend, few can pinpoint results. Retailers and mail order advertisers are the exceptions.

R. H. Macy, the department store king, used to say that half of his advertising money was probably wasted; the problem was he didn't know which half.

So measuring the results of public relations activities is tough. There are things you can do, however. They will give you some indication, at least, of whether anybody is hearing you.

1. If it is appropriate for your program, include a telephone number as part of your message. The purpose of the call may be to report child abuse or neglect. If you want to avoid this, perhaps you are calling for volunteers.

   Keep track of the number of calls. Compare it with last year's figure. This will provide some hint of how well you are getting through.

2. Offer something. (Be sure you can afford it.) It could be a leaflet, booklet or a summary of an interesting report. The number of requests will provide some indication of whether you are reaching people, but only an indication.

   Unless your offer is most unusual, the response will be small. A person may

be impressed by your message but not want the material. Or (s)he may never get around to sending for it. (How often has this happened to you?)

3. Word-of-mouth response will tell you something. If an unusual number of people mention your material, this is a good sign--but only a sign.

   How it actually affects them is hard to get at. People are usually inclined to say the pleasant thing. The fact that they comment, however, means they may have seen or heard your message.

   If you do not hear any reaction, it does not mean you are failing. Comments are the exception; most people have too many things on their minds to remember to say anything.

4. Telephone surveys to determine the extent of public knowledge on a given question are another possibility. It is conceivable that with the help of an advertising agency or research company, you could conduct a small telephone survey.

   This is apt to be costly, however, depending upon the arrangements. Investigate the possibility of using volunteers. You must make enough calls, and they must represent a cross section. Otherwise, the results can be misleading.

   Bad research is far worse than no research at all.

5. Where appropriate, try to learn from people who have contacted your agency where they heard about you.

Measuring the results of your work, then, is a thorny problem. You must try, however. The very fact that you do try is important. It will also help to mitigate unfair criticism of your efforts.

VII. RESOURCES

You may want to supplement your library with a new book or article; purchase a film; rent a slide presentation.

What follows is by no means a conclusive bibliography of materials related to child abuse and neglect and public education. Rather, it is a selected guide to current books, films, video tapes and cassettes--the "additional resources" you may want to use with your other public awareness activities, or for your own information.

At the end of the chapter you will find lists of organizations which supply information and materials upon request.

VII. RESOURCES

Books

Films/Filmstrips

Slide Presentations

Radio/TV Spots

Organizations: Child Abuse and Neglect

Organizations: Advertising and Public Relations

BOOKS, ETC. . . .

Worth Reading on Writing . . .

You will markedly improve your writing if you read either of these. Both are well worth your time -- and the cost.

The Elements of Style

William Strunk, Jr., with revisions, and an introduction and a new chapter on writing by E.B. White.

The MacMillan Company. ($6.95)

On Writing Well

William Zinsser

Harper and Row. ($6.95)

. . . And on Public Relations

Ayer Directory of Publications	All newspapers, magazines, periodicals published in the U.S., with names of editors, publishing circulation, advertising rates and mechanical specifications.

Ayer Public Relations and Publicity Style Book ($9.95)

Ayer Fund Raising Dinner Guide ($9.95)

Ayer Glossary of Advertising and Related Terms ($8.90)

All from: Ayer Press
210 West Washington Square
Philadelphia, Pa. 19106

BOOKS, ETC. . . . Cont.

Handbook of Public Relations ($13.80)

H. Stephenson

McGraw-Hill Publishing Co.

Checklist for Preparing an Effective Printed Piece ($2.00)

Association Management (Vol. 25, Dec. 1973, P. 28-31)

1101 16th Street, N.W.
Washington, D.C. 20036

Editor and Publisher Syndicate Directory

Names and addresses of newspaper syndicated feature services.

830 Third Avenue
New York, N.Y.

Editor and Publisher's Yearbook

Publishers and publications schedules of newspapers and Sunday supplements.

830 Third Avenue
New York, N.Y.

Working Press of the Nation

National Research Bureau, Inc.
424 North Third Street
Burlington, Iowa 52601

FILMS

Name: SECOND CHANCE

Subject Matter: The use of a mother-bank (use of substitute mothers) program in the treatment of maternal deprivation syndrome is described in this film. A deprived 22-month-old child is seen through the period of hospitalization at the Children's Memorial Hospital in Chicago. The profound effects of the lack of emotional care, the child's defensive reaction to maltreatment, and her improvement after therapy are illustrated and explored.

Producer: Roche Laboratories/Association Film
600 Grand Avenue, Ridgefield, N.J. 07657

Available Through: Ms. Barbara Hopper
American Medical Association
535 North Dearborn
Chicago, Illinois 60610

Medium: 16mm

Year Produced: 1967

Length: 12 minutes

Color or b/w: Color

Rental/Purchase Cost $10.00 per day or 2 consecutive days;
$20.00 per week plus $.50 for postage

Equipment Needed: 16 mm sound projector

Name: FRAGILE: HANDLE WITH CARE

Subject Matter: The film opens with a long scene of a hearse driving slowly through a cemetery. The narrator (Bill Cosby) talks about children, their needs, their frailty. Family and friends gather by the side of a very small grave next to a tiny coffin. We hear the mother's voice describing the circumstances which lead to the child's death, and the subject of child abuse is introduced.

A young woman, a single parent, explodes with anger at her eleven - or twelve-year-old daughter and beats her savagely. In talking through her problems with a social worker, it evolves that her anger springs from her frustration at

Fragile: Handle With Care Cont.

her circumstances, and from her reaction against her domineering father. Therapy puts her on the road to restoring her relationship with her daughter.

Producer: International Order of Foresters
170 Valencia Street, San Francisco, Calif. 94103

Medium: 16 mm

Year Produced: 1974

Length: 26 min.

Color or b/w: Color

Rental/Purchase Cost: Loan without charge

Equipment Needed: 16 mm Sound Projector

Name: WAR OF THE EGGS

A young, middle-class couple (played by well-known professionals) with a troubled marriage has broken into an ugly fight over the burning of the breakfast eggs. The shouting makes their two-year-old son cry hysterically, and the enraged mother shoves him down a flight of stairs, critically injuring the boy. The film opens in the emergency room of a hospital, where the parents have taken him for treatment. While waiting for the child to undergo surgery, the couple is confronted by a physician who probes the cause of the injuries. They initially seek to disguise their complex severe personal and marital problems, but eventually the wife's unhappy childhood and the husband's rigid personality are exposed. They accept responsibility for harming their son and recognize their need for professional help in overcoming the destructive elements in themselves and their relationship which have resulted in abusive behavior to the child.

Producer: Paulist Productions

Distributor: Association Sterling Films
600 Grand Avenue, Ridgefield, N.J. 07657

War of The Eggs Cont.

Medium: 16 mm

Year Produced: 1971

Length: 26 1/2 min.

Color or b/w: Both

Rental/Purchase Cost: Rental: Color $18.95/da.; b/w $12.95/da.

Rental Period: By day

Equipment Needed: 16 mm Sound Projector

Name: DON'T GIVE UP ON ME

Subject Matter: The film follows the case of Barbie, a young mother who has abused her 2-month-old daughter, from the time the case is reported until it is resolved, a year later. Many aspects of the case are seen through the eyes of the young social worker -- Carol -- who is assigned to work with Barbie. Barbie was put in a foster home as a child and suffers from deep feelings of rejection. She interprets her baby's efforts to pull away when she's trying to hold her as a form of rejection, and reacts with frustration and anger.

A self-help group workshop, the relationship founded on trust and caring Barbie develops with Carol, the assistance programs offered by the agency (homemaker, day care for the older child) -- all work to help the mother overcome her problem of abuse and improve her poor self image.

The film offers an intimate view of one particular case and of the methods of treatment brought to bear on it.

Producer: Motorola Teleprograms, Inc.
4825 N. Scott Street, Shiller Park, Ill. 60176

Medium: 16 mm or 3/4" U-matic Videotape

Year Produced: 1975

Length: 28 1/2 min.

Don't Give Up on Me Cont.

Color or b/w: Color

Rental/Purchase Cost: Rental $50/Purchase $375

Rental Period: One week

Equipment Needed: 16 mm Sound Projector or 3/4" U-matic Video Player

Name: CHILDREN IN PERIL

This is a documentary film on the subject of child abuse in America. It describes the problem and its scope, and provides information for an audience of the general public. The reporter visits several agencies and hospitals around the country which treat child abuse cases, including Denver General Hospital, where Dr. C. Henry Kempe is interviewed, and Foundling Hospital in New York, where Dr. Vincent Fontana describes his approach to treating parents and children. Judges and law enforcement personnel talk about the legal aspects of child abuse and remedies sought through the court. The area of "children's rights" is discussed. And a young mother talks about her experience -- abusing her baby, recognizing her problem, seeking help, and being rehabilitated.

This is a good, general visual essay on the overall national problem of child abuse, its victims, and the type of programs seeking to remedy the syndrome.

Producer: ABC Broadcasting Co.

Distributor: Xerox Films
P.O. Box 444, 1250 Fairwood Ave.
Columbus, Ohio 43216

Medium: 16 mm

Year Produced: 1972

Length: 22 min.

Color or b/w: Color

Rental/Purchase Cost: Purchase $325

Rental Period: ---

Children in Peril Cont.

Equipment Needed: 16 mm Sound Projector

Name: CHILD ABUSE: CRADLE OF VIOLENCE

Subject Matter: A documentary on the etiology of child abuse, pointing out the correlation between abused children and criminal behavior in adults. Through interviews with abusing parents and abused children, the film explores some of the ways these parents can begin to relate to their children in a positive way and learn how to react to normal child behavior without becoming violent.

Producer: Motorola Teleprograms, Inc., for Bonanza Films
by J. Gary Mitchell
4825 N. Scott St., Shiller Park, Ill. 60176

Medium: 16 mm or 3/4 U-matic videotape

Year Produced: 1974

Length: 30 minutes

Color or b/w: Color

Rental/Purchase Cost: $50.00 per week rental: $340.00 to purchase

Equipment Needed: 16 mm sound projector or 3/4" U-matic videotape

FILMSTRIPS

Name: CHILDREN IN CRISIS

Subject Matter: This 5-part general awareness series discusses child abuse and neglect under the following categories:

1. A Crippling Disease
2. Discipline Versus Abuse
3. Who is the Abuser...Who, the Abused
4. How Can We Tell
5. Treatment and Prevention

Commentary for the 5 film strips was prepared by Vincent J. Fontana, M.D.

Producer: Parents Magazine Films, Inc.
52 Vanderbilt Ave., New York, N.Y. 10017

Medium: Film strip
12" Lp Record or cassettes

Year Produced: 1975

Color or b/w: Color

Purchase Cost: $58 Cassettes/$49 33 1/3 RPM Record

Equipment Needed: Dukane Projector

SLIDE PRESENTATIONS

Name: CHILDREN IN DANGER

Subject Matter: Deals with child abuse as it concerns teachers and day care workers.

Producer: Texas State Dept. of Welfare
John H. Reagan Bldg., Media Services Center
Austin, Texas

Medium: Slides

Year Produced: 1974 (August)

Length: 14 min.

Color or b/w: Color

Rental/Purchase Cost: $25 Purchase

Equipment Needed: Slide Projector

Name: A SPECIAL KIND OF PATIENT

Subject Matter: This film discusses various indications of child abuse and neglect such as untreated impetigo as possible precursor to neglect, and some of the typical forms of abuse (e.g., beating, kicking, bruising, stabbing, slashing and suffocation). Also covered are laboratory tests that should be used in making a diagnosis; legal evidence and requirements; how to report; and how the MD can handle his personal feelings when confronted with abuse and neglect.

Producer: Texas State Department of Welfare

Medium: Slides

Year Produced: 1974 (August)

Length: 12 min.

Color or b/w: Color

Rental/Purchase Cost: $25 Purchase

Rental Period: ---

Equipment Needed: Slide Projector

Slide Presentations Cont.

Name: A SIMPLE CHILD

Subject Matter: The reality of abuse occurring in middle-class families is stressed. Feelings leading to abuse are common in all human experience. The "hotline" is presented as a suggested successful intervention modality. Discusses what parents can do to help themselves when they recognize that they may have abusive feelings toward their children.

Producer: Texas State Department of Welfare

Medium: Slides

Year Produced: 1974 (December)

Length: 15 min.

Color or b/w: Color

Rental/Purchase Cost: $25 Purchase

Rental Period: ---

Equipment Needed: Slide Projector

Name: WEDNESDAY'S CHILDREN

Subject Matter: Title comes from the children's verse, "Wednesday's child is full of woe." Various forms of child abuse and neglect, including poisoning, exposure, confinement and exploitation are discussed. Discusses what the Texas Department of Welfare is doing to alleviate the problem; its new procedures and new personnel. It addresses the problem in terms of Texas law.

Producer: Texas State Department of Welfare

Medium: Slides

Year Produced: 1974 (September)

Length: 15 1/2 min.

Color or b/w: Color

Rental/Purchase Cost: $25 Purchase

Slide Presentations Cont.

Wednesday's Children (cont.)

Rental Period: ---

Equipment Needed: Slide Projector

RADIO SPOTS

Producer: Dept. of Health, Education and Welfare
National Center on Child Abuse and Neglect
P.O. Box 1182
Washington, D.C. 20013

Number/Length: 4 - 30 sec.; 1 - 60 sec.
(1 available in Spanish)

Purchase Cost: Not available for distribution until Fall-1976.

Text: "EMERGENCY ROOM"

Background sounds of emergency room hubub; distant sirens, loudspeakers, etc. This continues throughout the spot.

Narration:

Doctor: Age about 18 months ... there's a fractured left finger -- hold his head -- possible subdural hematoma. Intensive care immediately. I'll be right up.

Nurse: Medication Doctor?

Doctor: Not yet. Alert surgery.

Nurse: Right away.

Doctor: Now Mrs. Evans, how did this happen?

Parent: He fell from his high-chair.

Doctor: But, Mrs. Evans -- isn't that what you said the last time?

Narrator: Two thousand American children die from neglect and abuse every year. So if you don't think it's a problem, perhaps you'd better think again.

RADIO SPOTS Cont.

"A MOTHER SPEAKS"

Narration:

Woman: The hardest thing is the isolation. I mean, I'm here with my kid all day. Alone. And he can't talk to me. All he does is cry. Sometimes I want to hit him. I know he's helpless, but so am I!!

So I get angry ... and I'm afraid of what I'll do...

Narrator: Being a parent is one of the toughest jobs in the world, but taking it out on your child isn't the answer. If you need help, call us.

"2,000 CHILDREN"

Narrator: In many ways we're lucky. Things that used to kill thousands of our children every year -- smallpox, polio, scarlet fever -- science has given us cures for most of them.

But one of the major killers of children is something that science alone can't cure. It's called child abuse.

Last year, 2,000 American children died from abuse and neglect. That's six children a day.

So if you think it isn't your problem, I hope you'll think again.

"CYCLE"

Narrator: Children who are neglected and abused carry scars for the rest of their lives.

Some of them may even become criminals. But the damage doesn't end there.

For abused and neglected children are those most likely to become neglecting and abusing parents.

62 A cycle . . . not a cycle of nature, but rather a cycle of human failure.

RADIO SPOTS Cont.

"Cycle" (cont.)

And only your awareness of the problem, and your concern will ever break it.

"TESTIMONIAL" - 60 Sec.

Former Abusing Parent: It's rage. It's blind rage.

You know it's a baby, but the rage is so great that you stop thinking.

You stop behaving as a rational being...

and you want to strike out...

you want to stop the incessant crying.

you know that there's something wrong... you want to do something to help and you don't know what.

It means a lot ... it means a lot to all of us to know that there's somebody there who can help.

I know of specific instances where help being available has prevented severe damage to a child.

Narrator: As this man knows, the problems of being a parent can be just too much to handle all by yourself. If you need help, call us.

(NOTE: Each has 5 seconds open at the end for a local tag.)

RADIO SPOTS Cont.

HEW/SRS

Producer: Dept. of Health, Education and Welfare
Switzer Building
Washington, D.C. 20201

Number/Length: 1 - 60 sec.

Purchase Cost: Free

Text:

Sound: Door Slams

Child: Mommy, I'm home, I'm home!

Mother: (Groans)

Child: Wake up, Mommy!

Mother: (Gradually coming to) Oh, no ... haven't I told you to be quiet when you come home ...

Child: But, Mommy, at school today, we ...

Mother: (Awake, with anger intensifying) I thought I taught you a lesson yesterday. Well, maybe this'll help you to remember! For good!

Sound: Slapping In and Under Child's Outcries

Sound: Crashing Furniture Followed By Heavy Thud

Mother: Susie, say something, Susie. Please! Oh no, your head! What have I done?

Sound: Cross Fade Into Ambulance Siren, Hold Siren in BG Under Narration

Narrator: Lots of parents don't really mean to hurt the children they love. Sometimes, they can't help it. Yet, the scars can be there for life ... on the body, or on the mind. In either case, they might have been avoided. For help is available. Available to parents in whom tension has reached the danger point. If you need help to keep from abusing or neglecting your child ... perhaps irreparably ... take the first step. Contact your local department of social services. Take that step now ... before it is too late.

Sound: Siren Up Momentarily, Stops Abruptly.

RADIO SPOTS Cont.

Producer: Franceschi Advertising
107 W. Georgia Street
P.O. Box 1173
Tallahassee, Florida 32302

Number/Length: 3 - 60 sec; 3 - 30 sec; 3- 10 sec.

Purchase Cost: $500 - $700, according to market size

Text: "YOU CAN HELP" - 60 sec.

"Who would beat a little child? Last year thousands of people throughout Florida did.

They beat them, starved them, tortured them, raped them, neglected them and even murdered them.

These parents are sick. And their children need help desperately. Now you can help.

If you know of a case of child abuse, call us toll free any time, day or night. Call Child Abuse (800) 342-9152.

You could save a young life."

"YOU COULD SAVE A YOUNG LIFE" - 60 sec.

"Who would beat a little child? You'd be surprised. Last year more than 19,000 children were beaten, burned, abused, neglected, raped, starved, tortured, abandoned and murdered.

In most cases, parents were the very people who abused their own children.

These people are sick, and their children need help desperately. That's where you come in. We're working on the theory that somebody, somewhere knows about almost every child who is abused or neglected.

If you're that somebody, it's important that you tell us. And you don't have to get any more involved than making a phone call. Call Child Abuse toll free, any time, day or night, (800) 342-9152. That's Child Abuse, toll free, (800) 342-9152.

You could save a young life."

RADIO SPOTS Cont.

Franceschi Advertising (cont.)

"NUMBERS" - 60 sec.

"Here are some numbers we think you should know:

Sexual abuse	523
Beatings	2663
Medical neglect	1115
Abandonment	844
Unattended	4169

Broken bones (fade out)

This is not a casualty list for Vietnam. It's a list of actual reported cases of child abuse in Florida. Last year over 19,000 children were beaten, battered, burned, raped, starved, tortured, neglected and murdered.

Who would hurt a little child? You'd be surprised.

If you know of child abuse, call this number any time, day or night, toll free, (800) 342-9152. You won't have to get any more involved than a phone call. (800) 342-9152.

You could save a young life."

"LIFT A FINGER TO SAVE A CHILD" - 30 sec.

You could save a young life. If you know of child abuse, call (800) 342-9152.

Lift a finger to save a child."

Background song:

"Hold the children in your arms. Only you can keep them safe and free from harm. Keep them warm ..."

"19,000 CHILDREN" - 30 sec.

"Last year over 19,000 Florida children were beaten, burned, neglected, sexually assaulted, tortured and murdered, mostly by their parents!

You can help these children. Call Child Abuse, toll free, day or night, (800) 342-9152.

RADIO SPOTS Cont.

Franceschi Advertising (cont.)

"19,000 Children" cont.

Lift a finger to save a child"

Background Song:

"Only you can keep them safe and free from harm. Keep them warm..."

"YOU'D BE SURPRISED" - 30 sec.

"Who would hurt a little child? You'd be surprised. Last year in Florida more than 19,000 little children were beaten, burned, tortured, starved, raped, neglected and murdered.

These children need help. Call Child Abuse (800) 342-9152.

You could save a young life."

Background Song:

"Only you can keep them safe and free from harm."

"REPORT CHILD ABUSE" - 10 sec.

"Over 19,000 Florida children were abused last year. Report child abuse. Call toll free (800) 342-9152."

"CALL TOLL FREE" - 10 sec.

"Lift a finger to save a child. Call Child Abuse, toll free, any time, (800) 342-9152.

You could save a young life."

"WHO WOULD HURT A LITTLE CHILD" - 10 sec.

"Who would hurt a little child? You'd be surprised. Call Child Abuse, toll free, any time, day or night, (800) 342-9152."

NOTE: These spots can be customized for use in areas other than Florida.

TV SPOTS

Producer: National Center on Child Abuse and Neglect
P.O. Box 1182
Washington, D.C. 20013

Medium: 16 mm film

Number/Length: 4 - 30 sec.; 2 - 60 sec.
(2 available in Spanish)

Color or b/w: 3 - Color; 3 - b/w

Purchase Cost: Not available for distribution until Fall-1976.

Equipment Needed: 16 mm Sound Projector

Description:

"2,000 Children" - 30 sec.

A view of a playground filled with children, sounds of shouting and laughter. A narrator names several of the diseases which have traditionally caused the death of children, and for which modern medicine has developed vaccines. Child abuse, however, is one childhood killer that science alone cannot cure. The scene dissolves to an empty playground. Silence. The narrator says that 2,000 children in America died last year from abuse and neglect, and that only people can help. "There are ways to give help and get help . . ." (Available in Spanish)

"Colicky Baby" - 60 sec.

The scene is a cluttered, ill-kept, middle-class house. Wind and rain pound against the windows outside. You hear the squalling of a baby, obviously in real physical distress. The soaked, exhausted husband arrives home late from work, to find no supper waiting and the house a mess. He launches into a tirade at his wife, who pleads that she doesn't know what to do about the baby's illness, his continued crying. The stress builds. He yells that he's "sick and tired of her using that baby as an excuse," and that he knows one way to make "that baby shut up". A freeze frame as he pushes past her toward the baby's room, over the mother's screams of protest. (The tag: "When everything goes wrong, don't take it out on your child. Call us for help.")

"Three Children Alone" - 60 sec.

A 4-year-old girl follows her 8-year-old brother

TV SPOTS Cont.

"Three Children Alone" (cont.)

aimlessly from room to room in a middle-class home. There is the sound of an infant crying in the background. The children go into the kitchen to find something for the hungry 4-year-old. Dishes are piled in the sink. The carton of milk they take from the refrigerator is nearly empty. The older boy goes to pick up and try to comfort the crying baby. The girl begins to play with matches in the kitchen. The spot ends with the oldest child desperately trying to feed and care for the family. The message is that emotional neglect leaves scars--scars on the inside.

"The Crib" - 30 sec.

A room, dark but for a night light near a crib. The camera moves around the room, focusing on scattered toys and other objects typical of a child's room. Voiceover of a distraught mother talking about her frustration at having to cope continually with the baby's needs, while her own go unmet. "I get so angry...afterwards I'm scared of what I've done...and ashamed..." The message is that help is available when you need it. Don't be afraid to seek help. (Available in Spanish)

"The Family Album" - 30 sec.

As a hand turns the pages of a family album, you see a snapshop of a pregnant mother, a newborn baby, a toddler, a pre-schooler. The voiceover describes the kinds of neglect which can arise from poor prenatal care, poor nutrition for the child, lack of regular medical attention. "Every year hundres of children die accidently," because they were left unattended. A page turns and there are no more photographs. The message is that many injuries and deaths to young children can be prevented through information and proper care.

"Children's Drawings" - 30 sec.

A series of children's drawings, beginning with cheerful pictures and ending with a drawing reflecting the distorted self-image of a neglected child. The narration describes neglect, both physical and emotional, and the permanent scars it can leave on a child.

TV SPOTS Cont.

Producer: Governor's Council on Human Resources
State Capitol Building
Bismark, North Dakota 58501
Available from: WDAY-TV
207 N. 5th St.
Fargo, North Dakota 58102

Medium: 2" Video Tape

Number/Length: 5 - 30 sec.

Color or b/w: Color

Purchase Cost: $50.00

Equipment Needed: 2" U-Matic Video Player

Description: All of these spots promote general public awareness, and do not emphasize reporting. They use animated still color photographs with music.

One spot deals with emotional neglect -- "For many children, loneliness is a way of life... they are emotionally starved ... loneliness is frightening ... a form of child abuse." The last photograph is of a grandmother and child. "Children need adults to be with them."

A second spot asks, "What's it like to be a child and live in a world of giants?" The plea is to be a kind and protective adult. "Remember, a giant can hurt a child easily without really wanting to." The last shot is of a father and a small son: "So please be a kind giant."

A third talks about "troubled children, victims of physical, sexual and emotional abuse." Abuse occurs even though "most parents want to be good parents." The final photograph is of two beaming toddlers, and the message is that "every child is everybody's child, and children need protection."

The fourth spot opens with a picture of a little child staring into space. The voiceover says that "child abuse causes children to grow up hurting." A photograph of a young woman, then of another. "Child abuse and neglect causes people to steal, to lie, to get even, and it hurts you, and me, and the rest of society." The implied message is that today's abused children will be tomorrow's criminals.

TV SPOTS Cont.

Governor's Council on Human Resources (cont.)

The fifth spot acknowledges that "being a parent can be rough," and urges understanding between parent and child: "Try to accept parents as people and children as individuals, all with needs and feelings and ideas." The spot ends with a photograph of a happy family group sitting in a circle on the grass.

Producer: Ad Club II
P.O. Box 18907
Atlanta, Georgia 30326

Medium: 2" Video Tape

Number/Length: 4 - 30 sec.

Color or b/w: 2 Color/2 Black and White

Purchase Cost: Not prepared to provide duplication and distribution.

Equipment Needed: 2" U-Matic Video Tape Player

Description: All of these spots place a strong emphasis on reporting.

In the first spot the camera slowly pans a shelf of books, toys and objects that clearly spell a child's room. There is a peculiar noise in the soundtrack, the source of which becomes apparent when the camera moves to a boy sitting on the floor striking matches. The message is "Child neglect. It could scar a kid for life."

In the second spot -- the only one in color -- an older couple hears the sounds of beating and a child crying, "Don't! Stop!" in a neighboring apartment. The man resists getting involved, but she insists "I have to call for help." He relents. "Alright. Give me the phone book." The message: "Child abuse. If you know someone who's abusing their child, you can do something about it."

The third spot uses a single still picture of a girl's face, and the camera moves closer and closer into her eyes. "This girl's a victim of child abuse. She's too afraid or ashamed to say anything about it. Child abuse. You must do something about it."

TV SPOTS Cont.

Ad II (cont.)

The fourth spot. A still photograph of a boy looking out a window, and again the camera moves closer, into his eyes. The voiceover talks about severe child neglect. "His parents leave him alone for days on end ... Don't let (these children) down. Their parents already have."

The tag line on each of the spots is "Child abuse It could scar a kid for life." (The first spot substitutes "neglect" for "abuse".)

Producer: KUAC - TV
University of Alaska
Fairbanks, Alaska 99701

Medium: Video cassettes

Number/Length: 2 - 30 sec.; 3 - 60 sec.

Color or b/w: Color

Purchase Cost: $73.00

Equipment Needed: 3/4" U-Matic Video Tape Player

Description: The objective of all five of these spots is general public awareness, and the message is to get involved ("to get help or to give help, call _____"). Each spot presents the problem of child abuse/neglect from a different point of view (the neighbor, the mother, the child) and the voiceover is in the first person.

One spot on neglect shows two children (ages 3 and 6) left alone in the house all day.

In another, a man making a sandwich in the kitchen late at night hears the crying of an infant next door, remarks to himself that the child always looks underfed, and wonders if she gets enough to eat. He says, "But that's none of my business. Or is it?" The message is to get involved.

A small boy drawing a picture of his mother tries to reconcile his mother's striking out at him with his desire to believe that she really loves him. The objective is to show the emotional effects of abuse.

TV SPOTS Cont.

KUAC - TV (cont.)

A woman rocking in a chair voices her fears at being alone, cut off, and of lashing out at her children in frustration and anger. Shows the pressures on an isolated parent.

A young Eskimo boy struggles to understand why his mother vents her hatred of her stepfather on him, when he doesn't resemble the man at all. "How can I look like him when I'm me?"

Producer: HEW/SRS
Dept. of Health, Education and Welfare
Switzer Building
Washington, D.C. 20201

Medium: 16 mm film

Number/Length: 1 - 60 sec.

Color or b/w: Color

Purchase Cost: Free (in limited quantity)

Equipment Needed: 16 mm Sound Projector

Description: A little girl and her mother, playing together in a field of yellow flowers. In the voiceover, the mother says that love and affection are the most important things a parent can give a child, but that "until recently, all I could give my child was bruises, abuse, and rejection." She took out her frustration and anger on her daughter. The idyllic scene in the daisies dissolves to one of horror, as the mother savagely lunges at the child (the child is not shown), screaming, finally beating her with a pan. A return to the first scene. "Parents who abuse and neglect their children need help. And help is available, help that can keep families from coming apart." Help through SRS.

Producer: Queens SPCC
161-20 89th Avenue
Jamaica, N.Y. 11432

Medium: 16 mm film

Number/Length: 3 - 30 sec.; 1- 60 sec.

TV SPOTS Cont.

Queens SPCC (cont.)

Color or b/w: Color

Purchase Cost: Not available for distribution at this time.

Equipment Needed: 16 mm Sound Projector

Description: These four spots focus on public awareness of the problem of abuse and neglect.

One covers the cycle of parental abuse, through the use of a young girl shaking and verbally denigrating her doll in a "mother-daughter" scene.

One spot has as its setting a police precinct, where parents are told their rights after having killed their child.

A third spot, on neglect, shows a young boy alone in an apartment. He is obviously lonely, as he eats, wanders around, and patiently waits for someone to come home. Hearing a noise, he rushes to the door, only to find neighbors entering their apartment.

The fourth spot gives information on the seriousness of the problem. In the background, you hear the steady thump of a punching bag being pounded, as information on aspects of the problem is provided. During the entire spot, you see the fist constantly slamming into the bag.

Producer: Association of Junior Leagues of America
825 Third Avenue
New York, N.Y. 10022

Medium: 16 mm film

Number/Length: 2 - 60 sec,; 4 - 30 sec.

Color or b/w: Color

Purchase Cost: $250.00 (TV. and Radio Spots)

Equipment Needed: 16 mm Sound Projector

Description: There are 30 and 60 second versions of these spots. A man inside a room near a window, cradles his head in his hands. In the soundtrack

TV SPOTS Cont.

Assoc. of Junior Leagues of America (cont.)

his voice agonizes over a recent explosion of temper wherein he struck out at his small daughter. The camera pans to a doll on the floor, limbs akimbo.

Facts and statistics on a child abuse and neglect are given over film of children in a playground sliding, jumping rope, playing kickball, in a second spot.

A tear runs slowly down the face of a young girl, while a narrator gives information about child abuse and neglect.

A young mother plays happily with her baby on the grass under a tree. Statistics on child abuse and neglect are provided in a voiceover.

All of the spots emphasize that child abuse and neglect occurs in every community, and that help is available.

Producer: Texas State Dept. of Public Welfare
John H. Reagan Bldg.
Media Services Center
Austin, Texas 78701

Medium: 16 mm film

Number/Length: 2 - 30 sec.; 2 - 60 sec.
(2 purchased from Franceschi)

Color or b/w: Color

Purchase Cost: $50.00

Equipment Needed: 16 mm Sound Projector

Description: In one spot a father calls for help after realizing he has lost control in disciplining his son. Another shows a 7 or 8-year-old Chicano boy walking down the street, turning into the front path of a house and ringing the bell -- deals with Texas' campaign to recruit foster families for children in need. Two spots use still photographs of abused or neglected children in home settings with voiceover information on child abuse/neglect -- the message is, "Lift a finger," and get involved by reporting suspected cases of child abuse or neglect.

TV SPOTS Cont.

Producer: Parents Anonymous
2810 Artesia Blvd.
Redondo Beach, California 90278

Medium: 16 mm film

Number/Length: 1 - 30 sec.

Color or b/w: Color

Purchase Cost: Free to P.A. Chapters; $20.00 to other organizations.

Equipment Needed: 16 mm projector

Description: This spot shows a series of everyday situations, like a baby spilling his food, which might trigger a potentially abusing parent to "lose his cool," intercut with a Parents Anonymous group session. The objective of the spot is to encourage abusing parents to seek help.

Producer: Odyssey Institute
24 West 12th Street
New York, N.Y.

Medium: 16 mm film

Number/Length: 1 - 30 sec.

Color or b/w: Color

Purchase Cost: $40.00

Equipment Needed: 16 mm Sound Projector

Description: A young girl with bruises is rocking her doll, alone in her room. You hear the door opening and the voice of the mother assuring her male companion that the girl will be no trouble - "You don't have to worry about her". Addicts are frequently abusers. This spot is directed to drug abusing parents, urging them to seek help for themselves and their children through Odyssey House, a drug rehabilitation organization.

TV SPOTS Cont.

Producer: Franceschi Advertising
107 West Georgia
P.O. Box 1773
Tallahassee, Florida 32302

Medium: 16 mm film

Number/Length: 6 - 30/60 sec.

Color or b/w: Color

Purchase Cost: $3500.00 - $5500.00, according to market size

Equipment Needed: 16 mm Sound Projector

Description: All of these spots strongly emphasize reporting to a statewide, toll-free child abuse hotline. The theme in each case "Who would abuse/neglect/rape a little child?" and "Lift a finger to save a life." All can be adapted for other states.

60 sec.

A three-year old girl sits on a couch in a messy, obviously unattended apartment. She goes into the kitchen, turns on an electric blender, reaches for a liquor bottle and drops it on the floor, shattering it, lights a gas burner on the stove, and seconds later, pulls a pan of hot grease off the burner towards her. Freeze frame. The narration meanwhile describes the dangers of child neglect. Parents who neglect their children may not do so intentionally. They "need help to strengthen the family unit."

60 sec.

The clicking of computerized numbers, rapidly increasing on the screen, under a series of still photographs of smiling children's faces. The voiceover is a grim tally of the number of children dead on arrival, beaten, bruised, starved, neglected, etc., throughout the state of Florida "last year". A freeze frame of a child's face with a tear running down her cheek. "These are not just statistics. They are children ... If you know of an abused or neglected child, call..."

30 sec.

A shorter version of the spot described above.

TV SPOTS Cont.

Franceschi Advertising (cont.)

60 sec.

Quick cuts of film of beautiful healthy babies moving around, reaching for a bottle, creeping. The voiceover gives information on the numbers and kinds of injuries children received "last year" in Florida. "If you know about an abused or neglected child, or have feelings of uncontrolled rage toward a child, call ... You could save a young life."

30 sec.

A shorter version of the spot described above.

60 sec.

A disheveled pre-teenage girl, clad only in a slip, sitting on her bed, weeping quietly. She picks up her doll, holds it to her, buries her head in her pillow. The voiceover talks about the incidence of sexual abuse in Florida "last year" and the harm it does to children. It ends with a plea for reporting of any cases of suspected sexual abuse.

Producer: Hennepin County Public Information
A301 Government Center
Minneapolis, Minnesota 35487

Medium: 2" Video Tape

Number/Length: 1 - 30 sec.; 1 - 60 sec.

Color or b/w: Color

Purchase Cost: Not prepared to provide duplication and distribution.

Equipment Needed: 2" U-Matic Video Tape player.

Description: Both spots feature an unhappy but healthy and unmarked little girl sitting alone on a blanket. The message is non-punitive. It encourages reporting, both self and by others, to "help both the child and the parent." It explains that abuse and neglect are not intentional, but the result of impatience, frustration, job failure, and other pressures.

TV SPOTS Cont.

Producer:	WTAR - Norfolk
Available Through:	Department of Welfare Blair Building 8007 Discovery Drive Richmond, Virginia 23288
Medium:	2" Video Tape
Number/Length:	1 - 20 sec.; 1 - 60 sec.
Color or b/w:	Color
Purchase Cost:	Free
Equipment Needed:	2" Video Projector
Description:	These are 20 and 60 second versions of the same spot; the 20 second spot is in color while the 60 second is in black and white. They use a still photograph of a young girl's smiling face, and a "snapshot" of a girl standing, smiling. They address emotional abuse, and the unseen harm it does to children. In the 20 second spot, the voiceover says: "This child is emotionally abused. She could be yours...For a clearer view of child abuse, or to report a known case of child abuse, call..." The 60 second spot adds that "because some children still smile, thoughts about child abuse become blurred. Scars on the mind don't always show. Parents are often too close to see them." It ends with the same lines as the 20 second version.

ORGANIZATIONS:
ADVERTISING AND PUBLIC RELATIONS

AMERICAN ADVERTISING FEDERATION 1225 Connecticut Avenue, N.W. Washington, D.C. 20036	For name and address of nearest advertising club. Also for various "how to" booklets.
DIRECT MAIL-MARKETING ASSOCIATION 6 East 43rd Street New York, New York 10017	Booklets, where to find services.
OUTDOOR ADVERTISING ASSOCIATION OF AMERICA, INC. 625 Madison Avenue New York, New York 10022	For name of local outdoor advertising display company. Also "how to" booklets.
PUBLIC RELATIONS SOCIETY OF AMERICA, INC. 845 Third Avenue New York, New York 10022	
RADIO ADVERTISING BUREAU 555 Madison Avenue New York, New York 10022	
NEWSPAPER ADVERTISING BUREAU 485 Lexington Avenue New York, New York 10022	

ORGANIZATIONS:
CHILD ABUSE AND NEGLECT

NATIONAL CENTER ON CHILD ABUSE AND NEGLECT

Children's Bureau
Office of Child Development
Office of Human Development
Department of Health, Education and Welfare
P.O. Box 1182
Washington, D.C. 20013

Located in the Office of Child Development, the NCCAN serves as a focal point within the Government for the development of plans, policies and programs related to child abuse and neglect.

AMERICAN HUMANE ASSOCIATION

Children's Division
P.O. Box 1266
Denver, Colorado 80210

National Federation Headquarters of all United States humane agencies, and an information service center for child welfare organizations. Issues a variety of publications.

CHILD WELFARE LEAGUE OF AMERICA

67 Irving Place
New York, New York 10003

A national voluntary organization devoted to improving services for children and their families. Issues a newsletter, a journal, conducts research, provides consultation, maintains a comprehensive reference library on child welfare services.

NATIONAL ALLIANCE FOR THE PREVENTION AND TREATMENT OF CHILD ABUSE AND MALTREATMENT

41-27 169th Street
Flushing, New York 11258

An organization of leading professonals in the field of child abuse and neglect in the United States working together to develop guidelines for public awareness programs for child abuse and neglect.

Organizations:
Child Abuse and Neglect (Cont.)

NATIONAL COMMITTEE FOR THE PREVENTION OF CHILD ABUSE AND NEGLECT

111 East Wacker Drive
Suite 510
Chicago, Illinois 60601

A private nonprofit organization dedicated to combatting the problem of child abuse and neglect through stimulating citizen interest and involvement in prevention programs.

NATIONAL CENTER FOR THE PREVENTION AND TREATMENT OF CHILD ABUSE

University of Colorado Medical Center
1001 Jasmine Street
Denver, Colorado 80220

A treatment, research and training center for abusive families and abused children.

PARENTS ANONYMOUS

2810 Artesia Boulevard
Redondo Beach, California 90278

A national self-help parents organization, utilizing group therapy and positive parenting methods to help abusing parents change their behavior. There are many local chapters in communities throughout the United States.

VIII. A GLOSSARY OF USEFUL TERMS

AGATE LINE. An agate is a very small size of type. The listings in your telephone book or in the classified advertising section of you newspaper will show you how small. There are 14 lines of agate type to an inch, including a normal amount of space between the lines. Newspaper advertising is sold by agate line per column width.

AIR BRUSHING. Extra people or unwanted objects can be removed from photographs by airbrushing. Ever wish you'd straightened a picture or moved some object out of the camera's eye? If you didn't think ahead, this is the remedy.

AUDIO. The professional name of the sound tape used for an audio-visual film presentation.

BLUEPRINT. Receiving the blue print of a publication you have prepared is a happy occasion when you have done your work well. For the first time you can see how your folder or booklet will look when it is published. Before going to press, your printer blueprints the finished pages or "mechanicals", and pastes the prints together as the pages will appear in published form. Your job is to make sure all is in the proper order, and that page number, pictures, captions and headings are correctly placed. A blueprint is sometimes called a "van dyke".

BINDING. This is the process used in fastening pages into a publication. The most common bindings are "saddle stitched" and "perfect". In saddle stitched bindings, two-leaf sheets are stacked unfolded and stapled in the middle. The booklet is then folded along the center line. A perfect binding has a flat spine, achieved by folding the two-leaf sheets before fastening them into the book. They are then pasted or stitched into place. This is a more expensive form of binding, and is seldom used for books thin enough to be saddle stitched. Looseleaf binders are useful for publications which are updated periodically. Although the initial cost is higher, reprinting the entire book can be avoided, and this will effect a saving in the future.

BLEED. This merely means running the ink to the edge of the page, leaving no border. If the printer is not instructed to "bleed" a full-page advertisement which has a colored background, the color will cover only the "print area" of the page.

CAMERA READY. Typewritten or printed material ready for offset printing is said to be "camera ready." If you prepare camera ready material in your office, make sure your typewriter keys are clean. If you can, use a typewriter with a carbon ribbon. Take care in making corrections--the camera's eye may be sharper than yours! Do not fold, staple or paperclip offset copy. Protect it in shipment by sandwiching it between two pieces of cardboard.

CENTER SPREAD. A two-page advertisement utilizing the center pages of a newspaper or magazine. Because the center pages lie flat and are not separated in the middle, they can be treated as a unit.

COLD TYPE. A method of printing which does not require casting of molten metal type. See "Photo Offset Lithography."

COPY. Material you have prepared for publication or printing. Also, written text, as in "copy for a public service announcement."

COPY PAPER. This professional aid has guidelines to help you size your typewritten manuscript to fit printed columns or a printed page. You can make copy paper by counting the number of characters and spaces to a column line in the publication for which the copy is intended. Then you can determine how much space is needed to type the same number of characters on your typewriter, and block this off by ruling two lines down the length of your paper. If you box these lines in with horizontal lines at the top and bottom of your sheet of paper, you can save yourself the trouble of counting lines you write in the future. Quantities of copy paper can be offset cheaply from your original, and the time and author's alterations saved by using it will more than compensate for the small cost.

COPY READ. A copy reader corrects written material for spelling, punctuation, grammar, clarity, and style. If a writer's meaning seems hazy to you, don't be afraid to question him and suggest a better way of saying it.

COPYWRITER. This term is reserved for advertising writers. People who write editorial copy are either writers, editors, or reporters.

COVERS. Printers and advertising practitioners assign numbers to the four sides of a publication's cover. Beginning with the outside front and ending with the outside back cover, they are, in sequence, called "First," "Second," "Third," and "Fourth" Covers." This is worth mentioning because people sometimes are not sure of the direction in which the counting order runs.

CUT (1). Cuts are used in connection with letterpress printing. They are metal engravings mounted on blocks of wood which can be dropped into an opening provided in a galley of type. Photographic negatives put into spaces providing in mechanicals are sometimes called "cuts," too.

CUT (2). Cut also means shortening the text to fit available space.

DISPLAY ADVERTISEMENT. An advertisement in the general reading section of print media, as opposed to the classified advertising section. Display advertisements usually are delivered to the publisher in ready-to-print form.

ELECTRONIC MEDIA. Technical language for television and radio.

ENGRAVING. A process by which material to be printed is cut or etched on a metal surface; also the end product of the process, i.e., the "cut."

ENVELOPE STUFFER. An announcement designed to be stuffed in another organization's mailing. It should be small enough to be dropped in without folding; light enough to avoid increasing your host's postage cost.

FACSIMILE. Mail houses jokingly refer to this as "forging." All have at least one employee who is adept at copying signatures by hand. On some small mailings it may be less expensive and less time-consuming to facsimile signatures than to process them mechanically. This is because a signature plate cannot be run simultaneously with a multigraph or multilith stencil, and consequently a second printing process is required. Letters typed on automatic typewriters also need to be hand-signed.

FILLER. Newspaper editors often find a few lines of empty space at the end of a column. To fill these spaces they keep bits of information on hand, such as the height of Mount Everest or the number of tons of potatoes grown in Maine. Why not give them one- or two-liners on child abuse and neglect?

FLIP CARDS. Speakers can use flip cards when they want to impress an audience with charts or figures. It is easier for an audience to remember what it can see as well as hear. The cards are poster-sized, mounted on an easel. The speaker flips them over, like the pages of a pad, as he makes his points.

GALLEY. A galley is a tray of letterpress type which has been set. It is also the name of the proof sheet which has been "pulled" from the galley before it has been locked into the press. Although there is no galley of type involved in photo offset printing, you will recieve printed galleys to proofread.

GUTTER. This is the margin of the page which is next to the binding--in other words, the center margin.

HALF TONE. A photoengraving made from an image photographed through a screen and then etched so that the details are reproduced in dots. You can see the dots if you look closely at photographs in newspapers which are printed by letterpress.

HOT TYPE. Type which has been cast by a molten metal process, such as linotype. Hot type is used in letterpress printing.

JUSTIFICATION. This means having an even margin on the righthand side as well as on the left. Printers achieve this by varying the spacing between the words on each line. Linotype and varitype machines, as well as special electronic typewriters justify lines automatically. You cannot expect to do so with a standard office typewriter.

LAYOUT. Your arrangement of printed text, illustrations, headings, etc., as you wish it to appear in print.

LEAD (1). The opening paragraph--or paragraphs, if "Who," "What," "When," "Where," and "Why" do not fit comfortably into one paragraph--of your news release.

LEAD (2). The spacing between printed lines is pronounced "led." In letterpress printing the line spacing is widened by slipping in a strip of metal of the desired depth. The expression has carried over into photographic printing.

LETTERPRESS. A form of printing using cast metal type, as opposed to photo-offset printing, which employs a photoengraving process.

LINE CUT. A printing plate engraved on metal from a line drawing.

LINE DRAWING. A drawing made in solid lines. It is easily reproduced because it requires no shading.

LINOTYPE. Type cast and set from molten metal by means of a typewriter-like machine. The type is set in one-line "slugs" which are assembled afterwards into galleys. If changes or corrections occur, the entire line of type must be recast.

LIP SYNCH. This is pronounced "lip sink," and is a short form for "lip synchronization." It means synchronizing audio tape to lip movements on film.

LOGO-TYPE (or LOGO). An identifying device for your advertising and public relations material. It may be a particular type face on your letterhead and in your literature, an emblem, a slogan, perhaps even a photograph, which you use over and over until the public recognizes it as the symbol of your agency. Effective use of a logo will make all of your public relations material unmistakably "yours."

MAT. The short form for "matrix."

MATRIX. A letterpress printing plate made of cardboard-like material; also the typewriter-cut stencils used in multigraphing and multilithing.

MECHANICAL. A piece of finished copy consisting of type proofs and artwork positioned and mounted for photomechanical reproduction. Photo-offset printers send you mechanicals for inspection before they make printing plates. Handle them with care and make no corrections on the mechanical itself. A protective sheet of onionskin paper will be attached for this purpose.

If you place display advertising, publishers will expect you or your advertising agency to supply mechanicals, or positive or negative film made from the mechanicals.

MEDIA. All of the means through which your message reaches an audience. Newspapers and magazines are print media. Radio and television are broadcast media. Billboards are outdoor, and car cards, transit media.

MULTIGRAPH/MULTILITH. These are relatively inexpensive dulplicating processes. Plates prepared on a typewriter will produce good multilith impressions. The results are neater, more professional-looking than mimeographing, but less sharp than photo-offset. For runs of more than 500 copies, photo-offset is recommended.

NCCAN. Short for the National Center on Child Abuse and Neglect. This agency is in the Children's Bureau of the Office of Child Development, Office of Human Development, in the Department of Health, Education and Welfare. Established in 1974, the NCCAN serves as a focal point within the Federal Government for the development of plans, policies and programs related to child abuse and neglect.

OFFSET. See Photo-Offset and Lithography.

PHOTO-OFFSET LITHOGRAPHY. Generally this is referred to as "photo-offset," or simply "offset" printing. The text may be prepared on an office typewriter or on a varitype or electronic typing machine. Text and artwork are mounted to make a "mechanical," from which printing plates are prepared by a photographic process.

PICA. (Pronounced "pie-ka.) A measure of type. There are ten pica characters to the lineal inch and six to the vertical inch. Standard typewriters have either pica or elite type. Pica is the larger size. Elite has twelve characters to the lineal inch instead of ten. In doing layouts, you may find a pica rule helpful. It will save you the tedium of counting lines. Printers often distribute pica rules as advertising give-aways.

PRODUCTION. Everything concerned with the mechanical preparation and follow-through of printed material. Large advertising agencies and publishing houses have production departments which make sure artwork and editorial material get to the printer on time, that galleys are proofread, pages are dummied up, and the printer and binder meet the proposed time schedules. Production is essentially a coordinating and checking procedure.

PROOF. It is customary for printers to send their customers galleys and page proofs to be checked for errors. At the galley stage, typographical errors made by the printer are his responsibility, and he should bear the cost of correcting them. Should an error be caused by a mistake in your manuscript, you will be charged for the correction. Double-check galleys. Errors that slip by to turn up in page proofs are more expensive to correct.

PROOFREAD. Checking proofs to make sure the printer followed the manuscript. In doing this, you will also correct punctuation and spelling, and question grammar which appears to be incorrect.

RETURN POSTAGE. You may want to use this incentive in fund raising and other kinds of mailings to encourage recipients to responde immediately. A U.S. Postal Service permit is required before you can have return postage instructions printed on your envelopes. An identifying number will be assigned to your agency. You will pay slightly more than regular postage for returns.

SCRATCHBOARD. A coated surface on which a drawing is scratched.

SCRIPT. The dialogue and instructions for an oral presentation. Scripts are used for platform as well as for broadcast presentations. Even extemporaneous speakers need an outline and facts about the points they want to cover. There is a special form which should be followed in writing radio or television scripts.

SECOND CLASS MAIL. A lower postage rate available to qualifying non-profit charitable and educational organizations. A U. S. Postal Service permit is required, and must be renewed annually.

SILK SCREEN. This is a color printing process less expensive than offset to prepare. However, the silk screen will not make as many good copies as offset plates. If you are ordering posters, for instance, in quantities of less than 1,000, you will save money by using silk screen printing. If you want a larger number, it will be worthwhile to pay for color plates.

SPOT. A brief announcement or commercial designed for broadcast media. Spot announcements are timed by the second, i.e., 10, 20, 30 or 60 seconds.

STOCK: Paper suitable for printing. Paper, or stock, is graded by weight as well as by rag content. The greater the rag content, the stronger and more expensive the stock. Twenty-pound stock is the average weight used for letterheads. Weights range from tissue to poster board.

STOCK PHOTOGRAPHS. At some time you may need a particular kind of photograph to lend dramatic effect to an announcement you are preparing. Perhaps a stock photograph will serve your purpose. Stock photograph agencies maintain files of photographs by subject category and offer them for sale. If there is none in your vicinity, you can locate the nearest agency in the services section of EDITOR AND PUBLISHER YEARBOOK or in other press or PR directories.

STORYBOARD. A set of rough drawings showing the story line and action plan for a television film.

TAG LINE. A concluding or "sign off" line on a TV or radio spot. It usually suggests action and always identifies the local sponsor. Example: "To get help or give help, call the Family Service Center at . . ."

VAN DYKE. See "Blueprint."

VISUALS. The slides and filmstrips which are used in a TV or platform presentation.

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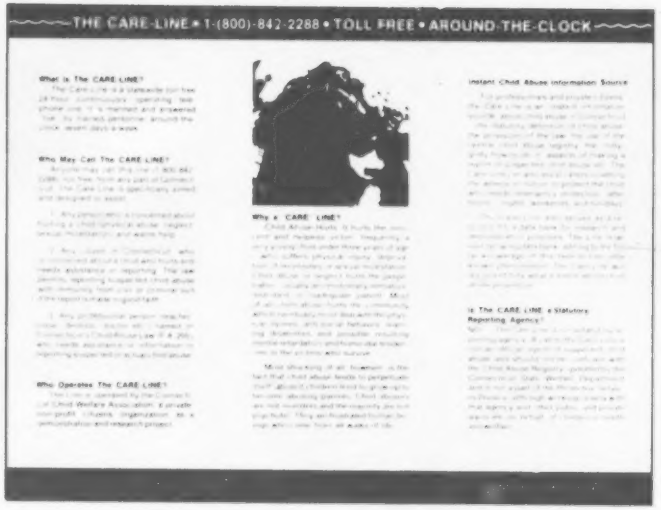
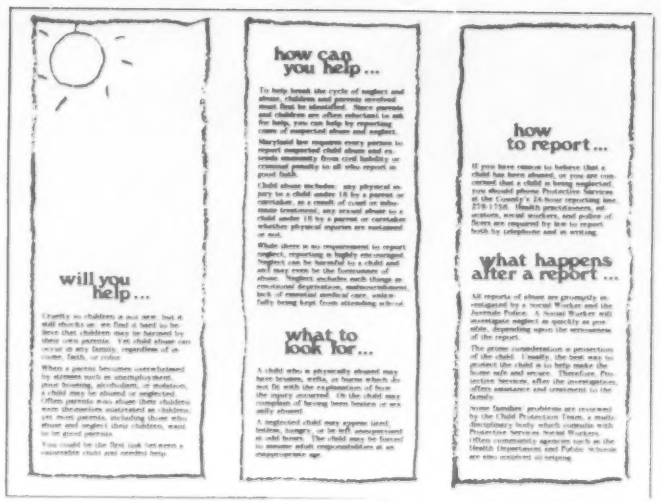
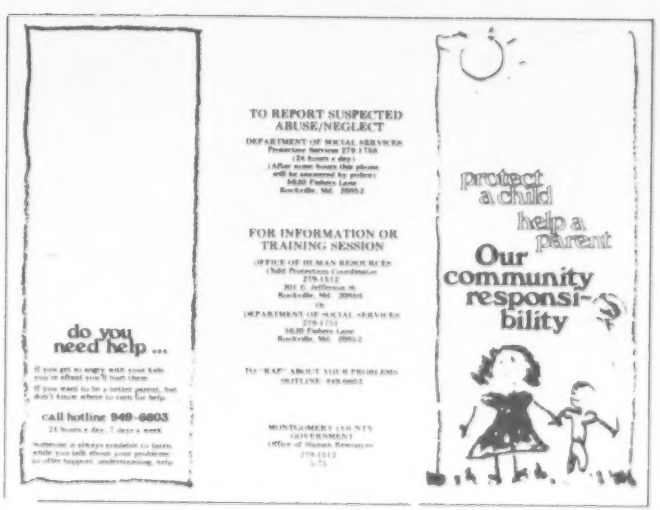

THE CARE-LINE • 1-(800)-842-2288 • TOLL FREE • AROUND-THE-CLOCK
What is The CARE-LINE?
Who May Call The CARE-LINE?
Who Operates The CARE-LINE?
Why a CARE-LINE?
Instant Child Abuse Information Source
Is The CARE-LINE a Statutory Reporting Agency?





SAMPLE BROCHURES

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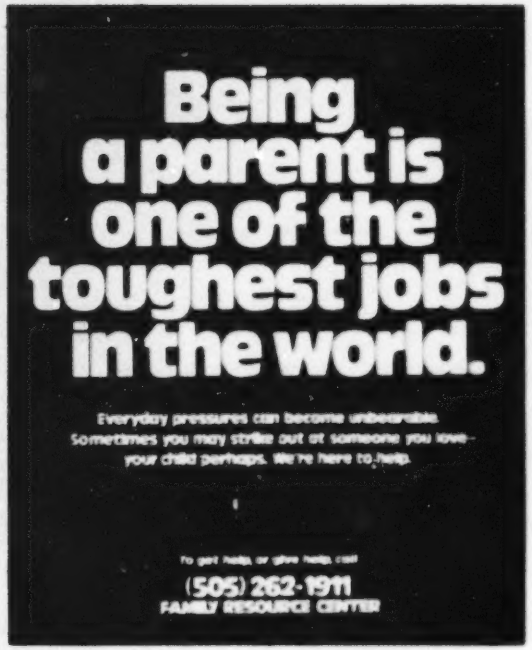
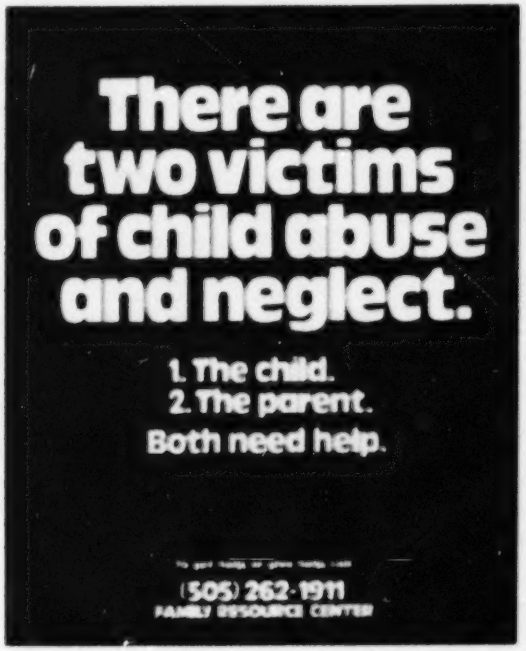
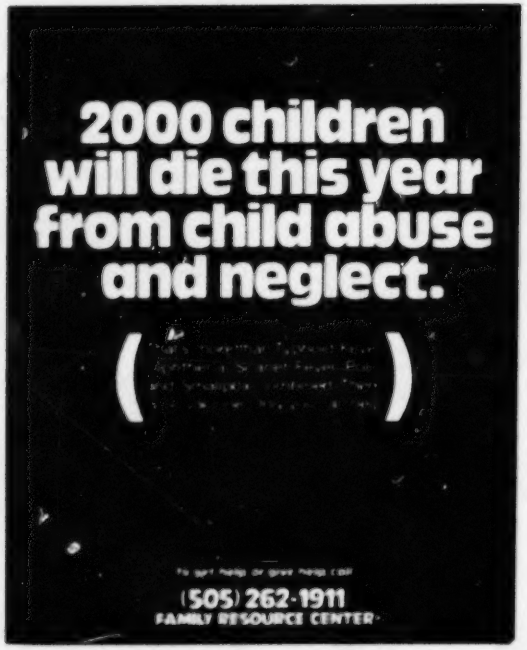
8½" x 11" (unfolded)

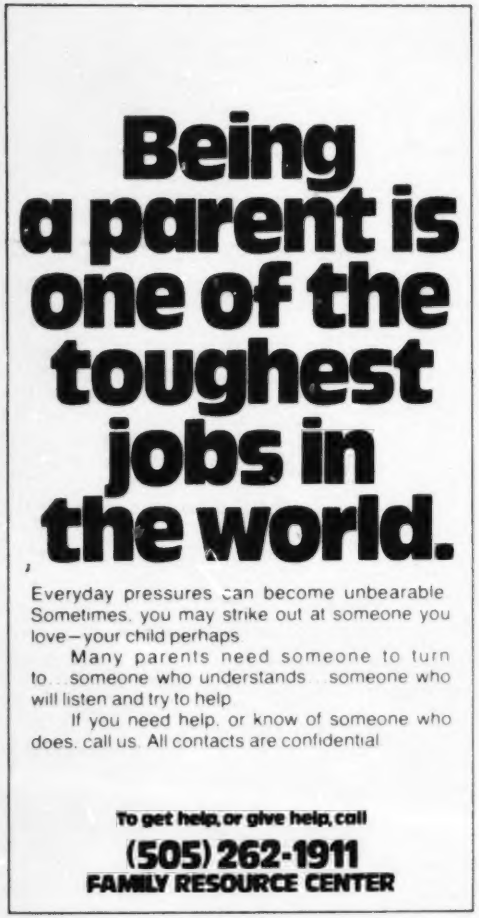

Being a parent is one of the toughest jobs in the world.
Everyday pressures can become unbearable. Sometimes you may strike out at someone you love- your child perhaps. We're here to help.
(505) 262-1911
FAMILY RESOURCE CENTER



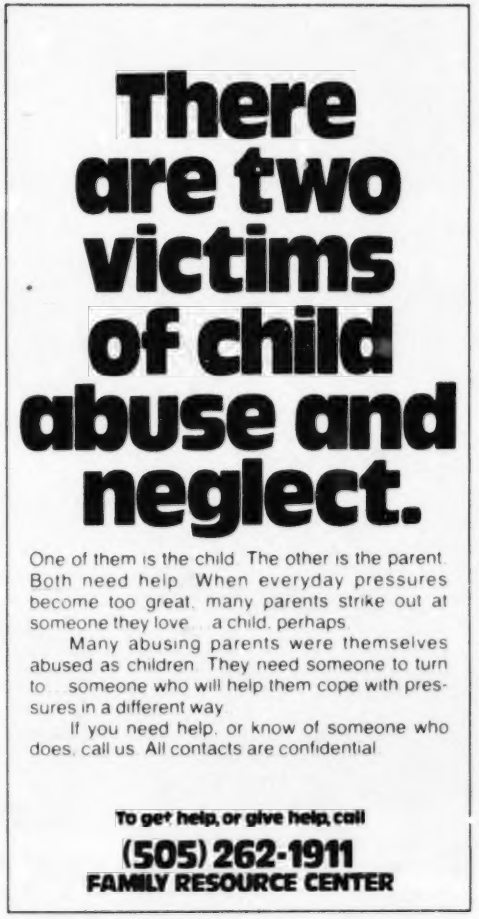


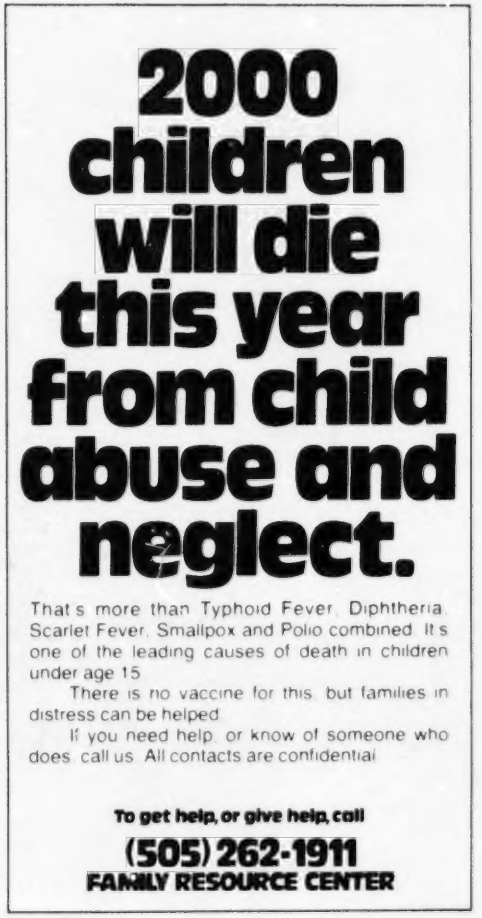
NCCAN POSTERS

Actual size: 11" x 14"


Being a parent is one of the toughest jobs in the world.
Everyday pressures can become unbearable. Sometimes, you may strike out at someone you love—your child perhaps.
Many parents need someone to turn to...someone who understands...someone who will listen and try to help.
If you need help, or know of someone who does, call us. All contacts are confidential.
To get help, or give help, call
(505) 262-1911
FAMILY RESOURCE CENTER

☆ U.S. GOVERNMENT PRINTING OFFICE: 1978— 621-770/5240


There are two victims of child abuse and neglect.
One of them is the child. The other is the parent. Both need help. When everyday pressures become too great, many parents strike out at someone they love...a child, perhaps.
Many abusing parents were themselves abused as children. They need someone to turn to...someone who will help them cope with pressures in a different way.
If you need help, or know of someone who does, call us. All contacts are confidential.
To get help, or give help, call
(505) 262-1911
FAMILY RESOURCE CENTER


2000 children will die this year from child abuse and neglect.
That's more than Typhoid Fever, Diphtheria, Scarlet Fever, Smallpox and Polio combined. It's one of the leading causes of death in children under age 15.
There is no vaccine for this, but families in distress can be helped.
If you need help, or know of someone who does, call us. All contacts are confidential.
To get help, or give help, call
(505) 262-1911
FAMILY RESOURCE CENTER

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Actual sizes: 200 lines
60 lines